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June 16 - June 22, 2011 #1359 | www.citypaper.net

▸ NEWS | School District blowing smoke
ARTS | Gimme shelter + KNOW THYSELF | Downward dogged pursuits

BQ
BOOK QUARTERLY

I REMEMBER EVERYTHING

PHILLY MUSIC MOGUL LARRY MAGID LOOKS BACK ON 40 YEARS OF ROCK.

BY A.D. AMOROSI

Something For Everyone

KESWICK THEATRE

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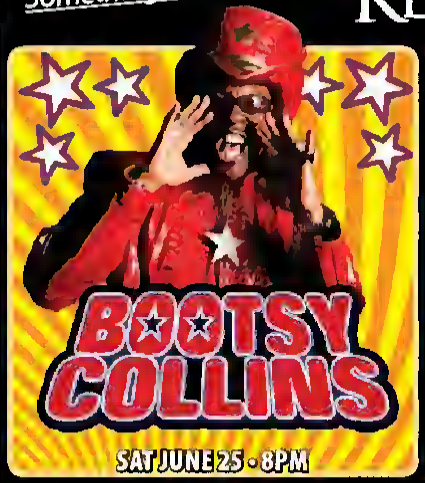

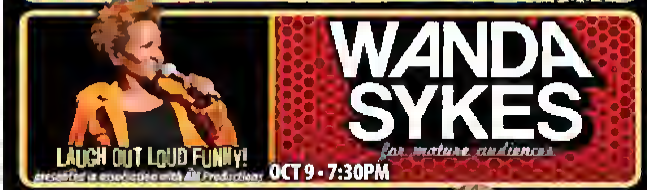

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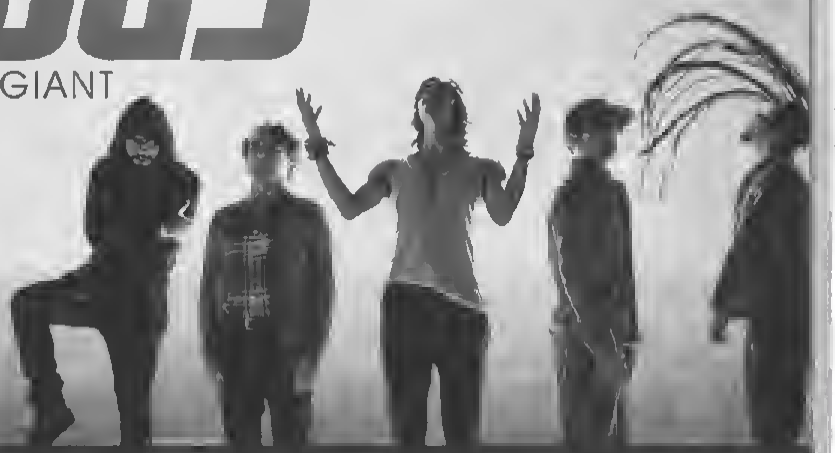
PHOTO COLLAGE BY EVAN M. LOPEZ
DESIGN BY RESECA PESKIN

incubus

WITH SPECIAL GUEST YOUNG THE GIANT



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and The Coral Reefer Band
Thursday, June 23 at 8pm

PETER GABRIEL
and The New Blood Orchestra
Saturday, June 25 at 8pm

DEF LEPPARD
Heart
Saturday, June 26 at 8pm

WMGK LET FREEDOM ROCK FEST
YES
STYX
July 4 at 7pm

RASCAL FLATTS
Sara Evans • Easton Corbin
Saturday, July 9 at 7pm

MOTLEY CRUE
POISON
New York Dolls
Saturday, July 16 at 7pm

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3OH!3 • Less Than Jake • Reliant K
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The Devils Wear Prada • And Many More!
Thursday, July 21 at 11am

TIM McGRAW
Luke Bryan • The Band Perry
Friday, July 22 at 7pm

LIL' WAYNE
Rick Ross • Keri Hilson & Far East Movement • Lloyd
Friday, July 29 at 7pm

MAYHEM FESTIVAL
Disturbed • Godsmack • Megadeth
Machinehead • In Flames • Trivium and More!
Sunday, July 31 at 2:15pm

TRAIN
MAROON 5
Gavin DeGraw
Friday, August 5 at 7:30pm

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JILL SCOTT
Anthony Hamilton • Mint Condition • and More!
Saturday, August 6 AT 7pm
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KINGS OF LEON
Band of Horses
Friday, August 12 at 7:30pm

JOURNEY
Foreigner • Night Ranger
Saturday, August 13 at 8pm

IDENTITY TOUR
The Disco Biscuits • KosKadu And More!
Friday, August 19 at 2pm

HONDA CIVIC TOUR PRESENTS
BLINK 182
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My Chemical Romance • Matt and Kim
Saturday, September 17 at 7pm

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Blake Shelton • Jerrod Niemann
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[0] Comcast announces it will partner with Skype to let customers use their televisions to make video calls. We!___at_soun_____idea_but_____eep_cutting_ou_____like shit?

[-7] A woman in Southwest Philly attempts to use her Facebook wall to put a hit out on the father of her child. Says arresting officer: "Our only regret is that the suspect was able to reproduce before we could intervene."

[+1] Former Gov. Ed Rendell releases hundreds of boxes of documents from his eight years as governor for public view. There must be four seasons' worth of spec scripts for *Friday Night Lights* in there.

[0] Councilman Jim Kenney says that to deal with the city's raccoon problem, there should be a "weekend roundup" of the critters and then people could "release [them] or do whatever is humane." Then he paused. "You know, I should really write things down ahead of time."

[-5] Property owners speak out against a proposed City Council bill, which would require that they remove lead paint or ensure renters that it's safely enclosed. "In conclusion, we're bad landlords and bad people."

[+1] A federal appeals court rules that two Pennsylvania students can't be punished for making fake MySpace accounts of their principals. But if they had done it in a public forum, like Facebook, there would have been consequences.

[+3] Franklin's Paine Skatepark Fund releases a 31-page plan for local skate park development in the future. "Aaaaaaand that exhausts our funds," says spokesperson.

[0] *Travel + Leisure* magazine ranks Philadelphia as the second dirtiest city in America. Hey Philly, let's all take the high road this time and *not* FedEx a bunch of turds to *Travel + Leisure* executive editor Rich Beattie, 1120 Avenue of the Americas, 10th floor, New York, NY 10036. OK? We're better than that.

This week's total: -7 | Last week's total: -15

EVAN M. LOPEZ

[schools]

SMOKE AND MIRRORS

Penetrating the haze around the School District's budget cuts

By Isaiah Thompson

For weeks now, the School District of Philadelphia, its budget and its superintendent, Arlene Ackerman, have been cloaked in a fog of mystery.

There's the mysteriously large budget deficit, announced by the School District, of an astounding $629 million — thanks in part to cuts by Gov. Tom Corbett and in part, it would seem, to the district's having simply anticipated having way more money than it does. Ackerman, after meeting privately with Mayor Michael Nutter and a few City Council members, asked Council a few weeks ago to approve an additional $75 million to $110 million from the city to help preserve school services — notably, full-day kindergarten, which she otherwise proposed to cut. A majority of Council members seemed receptive to the idea, as was Nutter, who trotted out his old plan for a tax on sweetened beverages as a way to pay for the extra funding.

Then, mysteriously, Ackerman announced she had, overnight, found a way to pay for kindergarten after all — but could still use the extra money, leaving the mayor and City Council in an awkward position if they were to ask taxpayers or other city programs to cough up more for the schools. Many described Ackerman's maneuver as a political blunder. But it also raised questions more important and fundamental than mere politics. If kindergarten didn't need to be cut, why had Ackerman said it did? After two weeks of questions — and as more than 1,500 teachers face possible layoffs, class sizes are set to increase, music and arts cut, and programs for at-risk students gutted — the rationale and promises behind the district's "interim" disaster budget appear to some to be as mysterious as ever.

Among the cuts proposed is an $8.6 million slash to the budget for "accelerated schools," for students most at risk of dropping out — many of them teenage parents — some of which boast high success rates. Marcus Delgado, CEO of One Bright Ray Inc., runs two such programs. He says his nonprofit's schools, Fairhill Community High School and North Philadelphia Community High School, see an average 89 percent graduation rate. The district's proposal would replace accelerated schools with "in house" programs — an idea that Delgado calls disastrous for those students. "They're *leaving* the School District, where they've been unsuccessful, for a fresh start," he emphasizes, adding that district officials never met with him about their new plan.

> Class sizes are set to increase.

Ackerman presented the decision as a tough choice — but is simultaneously *expanding* other programs, as Councilwoman Maria Quiñones-Sánchez pointed out in a testy exchange with Ackerman in a City Council hearing last Friday, in which she questioned the superintendent's proposed near-$20 million expansion of "Promise Academies" while slashing accelerated programs. "I'm not asking you to cut — I'm asking you not to add," said an

>>> continued on page 8

[is pushed into the dangerous street]

[6 million stories]

+ OUT WITH THE OLD

The horde of **fire-breathers, T-shirt sellers, jewelry slingers** and other vendors who famously line Old City's streets every First Friday appears to be on its way out — and headed to Fishtown.

The exodus is in response to a recent crackdown by the city's Department of Licenses and Inspections. A coalition of Old City vendors says that L&I officials approached them during May and June's festivities and **told them to pack their bags** because they lack vending licenses. One L&I official "said he'd confiscate all our stuff if we didn't leave," says Clinton Meister, a graphic designer.

John Ireland, a T-shirt vendor, says that when he asked L&I "how to make this legal," he was given the runaround. Even if he did obtain a license, **that still might not be enough**. A zoning law bars vendors from operating in much of the area between Bainbridge and Vine streets, from the Delaware to the Schuylkill rivers.

L&I spokeswoman Maura Kennedy says the agency is **"trying to be more proactive,"** and is responding to "a number of complaints from the business community" about vendors in Old City.

Larry Becker, co-owner of Larry Becker Contemporary Art, argues that vendors deserve to be ousted. **"It's a safety problem.** Pedestrians don't have room to walk on the sidewalk because of [vendors], so they're pushed into the dangerous street."

This past First Friday, after being kicked out of Old City that very day, Meister and other vendors **spontaneously moved to Fishtown's Frankford Avenue** — where, he says, "the local businesses and the locals were awesome to us!" Meister then created a Facebook event encouraging vendors and patrons to head to Fishtown's events in the future.

Meister is bummed about **abandoning a decades-long tradition**. But, he admits, there's at least one upside. "Parking is way better in Fishtown than in Old City."

—Holly Otterbein

+ CONDO CAN-DD

Monday's "Recycle Your Condo or Co-op" event at the Academy of Natural Sciences was aimed at **improving the green efforts of condo dwellers**. Shannon Detweiler of Blue Mountain/ReCommunity Recycling — the processor of all the stuff you throw in your recycling bin for curbside pickup — assured the group that the **"single stream" process of mixing everything together actually works**. Revolution Recovery's Fern Cookin of explained how her company keeps construction waste out of landfills. And Tim Bennett of Bennett Compost talked about turning food scraps into fertilizer, **even if you don't have a yard**.

But most interesting was the event's organizer: the Green Condo/Coop Initiative, created more than two years ago to address the eco-friendly condo crowd's issues.

"When the city thinks of residences, **they think of single-family**," said Joan Batory, chair of GCCI's steering committee. Batory noted that not one City Council green initiative specifically references condos or co-ops, yet these are high-density spots where a lot more could be accomplished. For example, the Philadelphian, **the largest condo building in the state**, has more than 700 units, plus ground-floor retail. "If all that were single-family residences, **it would cover half of South Philly**," Batory explained.

She has met with the Mayor's Office of Sustainability but received a tepid response. "If the city wants to **reach its Greenworks 2015 goal**," said Batory, "they should be talking to us."

—Theresa Everline

photostream ➤ submit to photostream@citypaper.net

"Urban cowboys at Odunde"

LUIS CORNEJO FLICKR: LUIDUDE

man overboard!

By Isaiah Thompson

CURIOUS LIKENESSES

➤ **ONE OF THESE** things is not like the others:

(1) "The man was still holding the massive butcher knife and threatening police, so they shot him three times with a Taser. … When that failed to stop him from lunging at police, officers shot him in the chest."

(2) "Police said … Winans grabbed at Nicoletti's gun, causing it to fire. … Nicoletti's partner, Officer Matthew McCarthy, then shot Winans."

(3) "An officer shot the suspect with a Taser to no effect. … The man, armed at various times with a knife and the cleaver, eventually charged. … One officer from the 22nd District fired, striking the suspect."

(4) "[He] produced a revolver, an officer drew his firearm and after the male pointed the gun at the officer, the officer fired three times at the suspect."

Got it yet? I'll help you out. All four sentences describe how someone came to be shot by police in the last year: Eric Radcliff, the 22-year-old alleged murderer of Olney insurance salesman Cherles Fricker; Carmelo Winans, a drug-addled 29-year-old whose father had reported Winans putting a knife to his own throat; Harry Bennett, a 53-year-old veteran and the subject of a January cover story by this author; and Kwende Williams, 22, an alleged drug dealer. All four, what's more, contain remarkably similar language that justifies the use of lethal force.

Here's a similarity you'd have to do a little digging to find: All four cases are contested by witnesses and family members, who say the police didn't have to shoot and kill in each situation.

The fourth sentence, though, is not like the others. In that case, the suspect in question, Kwende Williams, had a gun and aimed it at an officer, a clear reason to fire — except that witnesses told the *Daily News* (which, unlike the *Inquirer*, sent a reporter to the scene) that while Williams had had a gun, he tossed it into a vacant lot as he ran from police who shot him in the back. That makes it much like this (5th) case: "Taylor pointed the gun at the officer. At that point, the officer fired." That's the explanation of a shooting that left 23-year-old Josh Taylor in an induced coma — an account directly contradicted by Taylor's fiancée, who witnessed the event.

Which brings me, at last, to some news this week. The U.S. Department of Justice has announced that it's investigating police practices in cities across the United States. No, they have not yet named Philly.

(isaiah.thompson@citypaper.net)

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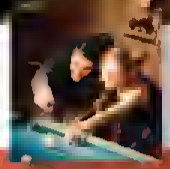

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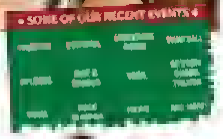

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+Smoke and Mirrors
<<< continued from page 6

"It begins to look like a budget designed to promote a legacy."

exasperated Quiñones-Sánchez. The district also threatened to increase class sizes to save about $21 million, while funding an 18-day summer school program at a cost of $24 million — a move that Council members Bill Green and James Kenney questioned in the hearing.

If the district wasn't able to get additional city funding, asked Kenney, would it be willing to cut from the summer school program to keep class sizes what they are now?

"I'm not trying to increase class size, I was trying to make an argument for summer school," was Ackerman's vague answer. Equally vague are the statistics offered to justify the summer program. A district report claims that students who attended at least 16 days "evidenced greater gains in reading and math," but doesn't say how many kids actually had that attendance — only that about two-thirds attended "at least five days."

The haziness of some of the district's plans have caused some to wonder whether Ackerman is simply prioritizing those elements of the budget that correspond most closely with her own "Imagine 2014" plan. "When things keep popping up and they're new programs or unproven programs or things that didn't help them get to the scores achieved in the last year, because they didn't exist," said Councilman Bill Green, "it begins to look like a budget designed to ultimately promote a legacy."

By Thursday, the day this publication appears in print, City Council will likely have voted on whether and/or how to provide additional funding for the schools. What happens next will largely depend on Ackerman herself, how much pressure she faces and from whom.

Whether the recent hearings, not to mention the Memorandum of Understanding with the district engineered by Nutter last week, is the start of having more eyes watching the district's doings — or the muddled end of it — remains to be seen.

(isaiah.thompson@citypaper.net)

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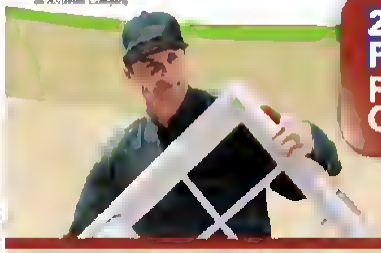

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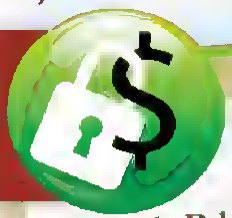

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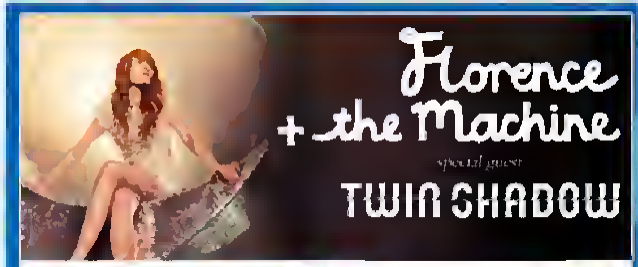

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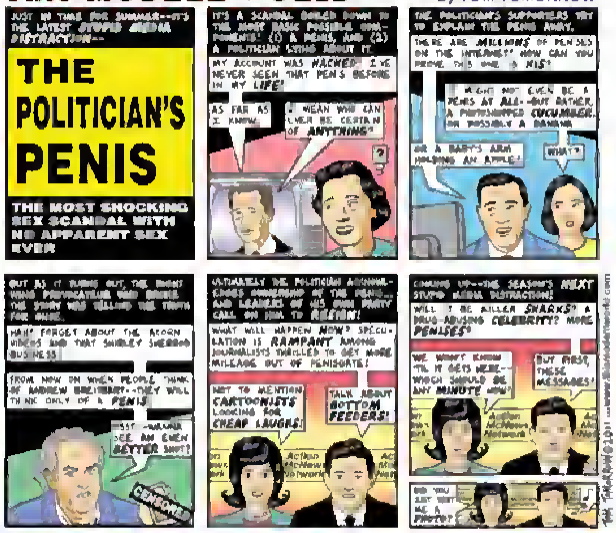
THIS MODERN WORLD

by TOM TOMORROW



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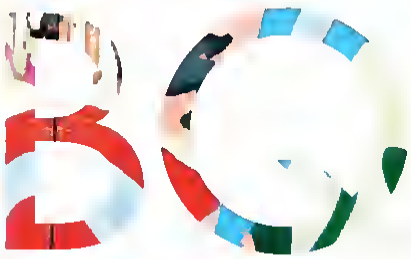
I REMEMBER EVERYTHING

PHILLY MUSIC MOGUL LARRY MAGID LOOKS BACK ON 40 YEARS OF ROCK.

BY A.D. AMOROSI



LARRY MAGID IS A QUIET GUY.

He's not crazy about shining the spotlight on himself. Rather than use the words "I" or "me" when he talks about his Electric Factory Concerts, he always says "we" — even if some of the people he's referring to are out of the business or, God forbid, retired.

After more than four decades of producing the biggest live rock shows Philadelphia has ever witnessed (the world, too, if you count 1985's Live Aid and 2005's Live 8), Magid's put together a new coffee-table book *My Soul's Been Psychedelicized. Electric Factory — Four Decades in Posters and Photographs* (Temple University Press, May 25). The thick volume is stuffed with snaps of all the rockers who made their bones in Philly after co-founder Magid opened his Electric Factory live club in 1968. There are 200 pages of one-of-a-kind posters generated for events at the Spectrum, Bijou, Tower, every iteration of the now-Wells Fargo Center, his second Electric Factory club space and more. The book is visually impressive, a work of art itself.

Yet on the day we sit down for a chat in his new office in the Piazza at Schmidts, Magid is more interested in talking about playing baseball as a kid on 59th Street, or adopting his dog, Midnight, than about *Psychedelicized*. That's just the kind of guy he is.

IN A ROOM dotted with old posters (he's put on tours for artists like Bette Midler and Richard Pryor), a Tony Award for Billy Crystal's *700 Sundays* (he's helped birth more than two dozen Broadway plays) and a few personal tokens (like the 20-gallon hat Bob Dylan gave him), Magid says he's lived his life and run his business organically. "I let things happen. I haven't necessarily pursued things. I let things pursue me." He smiles. "That's a great way to be. Unless things don't go your way."

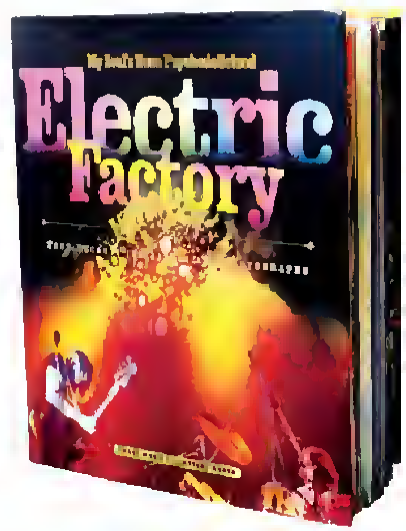
Psychedelicized is a great example of something Magid never thought to go after on his own. "I couldn't see how anybody would want to read a book about my life," he says. "You have a life and some success, but the idea of sharing that story is difficult. Bill Graham [a fellow legendary concert promoter] wrote a book, and it's very interesting. But much of his family was wiped out in WWII, and he escaped a concentration camp. That's a life. I just escaped West Philly."

Then there was the idea of writing uncomfortable things. A book about sex, booze and drugs or anything salacious wasn't only distasteful to Magid, it was passé. "Kiss-and-tell memoirs were shocking maybe 30 years ago. So-and-so did drugs. There was a girl backstage. Who cares?"

Plus, that wasn't ever his lifestyle. "I may forget my keys," he laughs, "but the absence of drugs in my life is why I remember everything."

Psychedelicized was born during a Temple University luncheon in honor of Lew Klein, one of the guys who started *Bandstand* in Philly. There, Magid met Temple's publishing army, and discussions about a book ignited. "I thought about a history of the company, the people who helped build it and how we changed the landscape of Philly's future."

Magid recalls that when he, the Spivaks (Allen, who stayed Magid's partner for years, Jerry and Herb, for a while less) and Shelly Kaplan (who got out of the music biz more than 30 years ago) opened the first Factory in 1968, this was still a Quaker city where you couldn't get a drink on a Sunday. "That's a worthy story," Magid says, "that we were a centerpiece to the counterculture here. It was happening all over the world and wasn't going to stop, but we might have been the catalytic agent in Philly. We were part of freeing up opportunities, the first restaurant renaissance, the buildup of Center City, that business model. Watching a city change around you was truly something to be part of."



As one of the first live rock clubs in the area, the Electric Factory helped bring Philly kicking and screaming into the 20th century. "I thought talking about what the city was like at that time, and our role in it, would be interesting," says Magid, who penned 13,000-plus words for the book himself. But it's not just the entertaining asides, it's the sociology of it all that gives *Psychedelicized* real substance.

"That's what I like in my music, as well — depth," says Magid. "A great pop song is essential. But give me something with depth and you've captured my interest. . . . I was young enough then and old enough now to see the changes. Zappa. Hendrix. Lady Gaga. It was all about rebellion."

Speaking of which, Magid also felt it was important to discuss how the Electric Factory fought the law — and won. "We beat City Hall," he says enthusiastically, recalling

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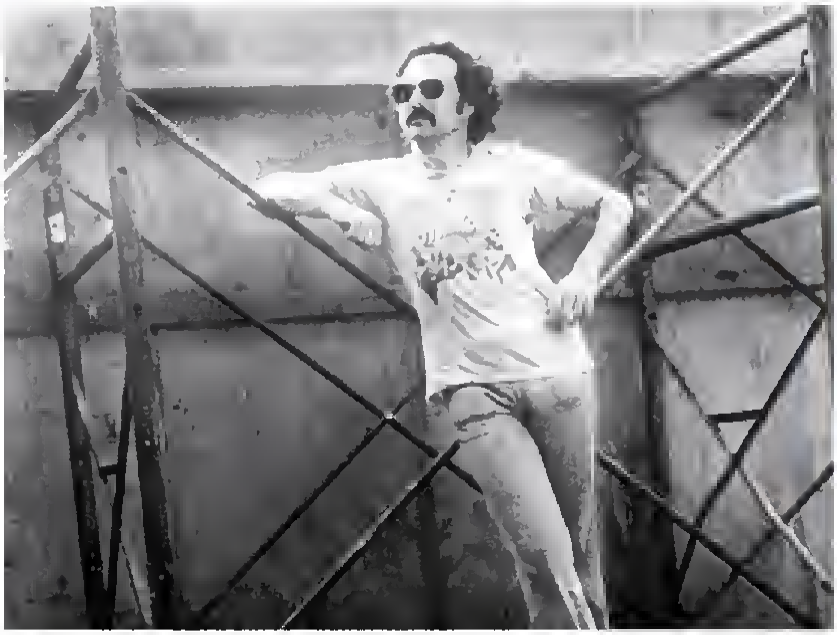

BOOK IT: A 1981 photograph of Electric Factory co-founder Larry Magid (left) appears in *My Soul's Been Psychedelicized* along with this 1968 concert poster (above) and many others

>> CONTINUED FROM PREVIOUS PAGE

when, in 1968, then-Police Commissioner Frank Rizzo tried to close the club, at the time located at 22nd and Arch. Maybe it was because there were blacks and white dancing together. Maybe it was the mass of kids lined around 22nd Street waiting to get in, dressed as shaggily as the musicians they were there to see. But in the end, there wasn't any trouble to warrant police interaction.

"I don't think we ever had a fight inside or outside of the club," recalls Bobby Startup, a former Factory stage manager, who kept a Nikon in his sound booth so he could snap photos. There were others taking pictures, too. Some worked for Magid. Some, kids like Eric Bazilian and Michael Lessner, showed up with their cameras simply because they loved rock 'n' roll. Each wound up continuing on in the business, in various professional capacities. (For more on Electric Factory photographers, flip to p. 14.)

ONE MORNING, WHEN Magid woke up to the idea that the Electric Factory had truly done something worth documenting, he began to dig through the archives for historic posters that are, along with decades of concert photographs, part of the legend. But not everything survived. Some personal items, given to him by the likes of Frank Sinatra and Elvis Presley, have been given away. And many of Magid's original artist contracts got lost in a flood at the old Electric Factory offices on Vine Street.

But the memories remain clear — and not just on his end. One contract that survived the flood is between Magid and an agent representing a then-unknown Simon & Garfunkel, whom Magid booked for a Penn State show with The Four Seasons. "I brought that up to Paul Simon not so long ago," he says, "and he remembered the whole thing."

Though *My Soul's Been Psychedelicized* is about looking back, it's also about the future. For Magid, when it comes to running Electric Factory Concerts, there's no slowing down. He's like a shark. "Stopping would be a death sentence."

But the book is, in his mind, a template for whoever enters the arena after he's done. "That wasn't a part of the process, but it is part of the book — that the next person who wants to make and take this business tends to it with respect."

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PICTURES AND CAPTURES

FORMER FACTORY SHOOTERS REMEMBER THE FAST AND LOOSE DAYS OF CONCERT PHOTOGRAPHY.

INTERVIEWS BY A.D. AMOROSI

MICHAEL LESSNER >> VP OF PROMOTIONS, LIVE NATION ENTERTAINMENT

"I started shooting shows in 10th grade, self-taught to make my own darkroom and develop film. There were no rules in the '70s. Larry [Magid] and his production team helped me with complete access to shows in all venues. What I was doing was so fresh and new, I was hired while still in high school by national record companies, radio stations and local newspapers to use my shots, which have been printed and used all over the world. Eventually business was so good I couldn't keep up, and one of my big clients at the time took a big interest in me ... and hired me away from shooting shows and turned me into a record executive. I do miss it, as I had to get used to going to shows without three cameras on me at all times. I feel guilty watching shows and missing all the great shots I could have had. I remember a gift we gave David Bowie at the Tower — a James Brown doll that sang and danced. We handed it to him just before he went on stage and, of course, midway through the show he brings it onstage, hits the button, holds it up to a mic and lets it sing and dance. Funny Problem was, no one could take a shot of him doing that on stage. I feel for today's photographers, as they are only allowed to shoot two or three songs at the beginning of a show, have to sign their lives away to shoot, then they're asked to leave. I could do whatever I wanted."

SCOTT WEINER >> PHOTOGRAPHER

"Freedom, yeah, I had plenty of that. When I started back in 1976 there was no three-song rule or 'no flash' rule. Hell, there was no 'from the soundboard' rule. I shot The Who's farewell tour at JFK Stadium from the scaffolding above the stage for a few songs. Getting the guys with guitars and arms whirling while seeing the sea of people in crowd, all in the same image, was the concept. I shot The Roundup, another show at JFK Stadium right behind Greg Allman with Greg and the entire crowd, again going for that 'different' image. Not to sound corny, but those were the best of times for music photographers, and if you didn't live through it, you missed the golden days."

BOBBY STARTUP >> ELECTRIC FACTORY STAGE MANAGER TURNED DJ

"I was there at almost every show and saw everything. Why not take pictures? I always kept a Nikon with me offstage in my booth, and when the moment struck, I shot. None of the acts minded. Except for Roger McGuinn [of The Byrds], who was a dick pretty much about everything. Jeff Beck and Ray Davies might've given me some trouble, as well. I used an infrared color film that was easy to manipulate for cool effects. And I used this army surveillance black-and-white film so I could shoot with no flash and capture all the motion. The best was the Pink Floyd Ummagumma shows where they did 360-degree sound throughout the room, and Jimi Hendrix, who hung around the Factory's flea market and got his face painted. Sadly I didn't have my camera for that shot — it was offstage."

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REVIEWS SUMMER 2011

MYSTERY

CLAIRE DEWITT AND THE CITY OF THE DEAD

BY SARA GRAN

Claire DeWitt, a high-proof Nancy Drew drawn straight from the tradition of an opiated Holmes, washes up in a dirty battered and equally insane post-Katrina New Orleans fresh from a nervous breakdown. Perhaps more in vino than veritas the self-proclaimed "world's greatest detective" has been hired to crack a missing persons case and, in doing so, scratches open more than a few scabs left behind by the storm. The New Orleans painted by Sara Gran's DeWitt isn't pretty. It's a city done in by the storm and its aftermath: depraved, deprived and nigh unredeemable. In fact, the city stands in quite nicely for DeWitt herself, as she struggles with the disappearance not only of her mentor but also of a childhood soulmate, a not-insubstantial addiction to whatever drugs are handy, and a past that swirls into her present. *City of the Dead*, the first in what's promised to be a series, nails character and setting. While Claire's Crescent City may not be everyone's it's bracing and flavorful — as are the detective, her crew and her crew of misfits: lost boys, homeless informants and down-trodden do-gooders. The novel's plodding predictable resolution, unfortunately, is a much weaker cocktail. Even so, Gran's girl detective gone bad, with her clues plucked out of portents knocked back with good old-fashioned hard-boiled noir, still makes for a long, refreshing drink on a swampy bayou afternoon. *Houghton Mifflin Harcourt, 288 pp., $24, June 2*

—Char Vandermeer

SHORT STORIES

EAST OF THE WEST

BY MIROSLAV PENKOV

In 2001, 18-year-old Miroslav Penkov moved to Arkansas from Bulgaria on a college scholarship. By 2008 he'd won the Eudora Welty Fiction Prize and Salman Rushdie had selected his autobiographical "Buying Lenin" for inclusion in that year's *Best American Short Stories* anthology. That story closely follows Penkov's real-life move to the U.S., a choice that, as the piece describes, prompted bitter responses from relatives: "You rotten capitalist pig. Have a safe flight. Love, Grandpa." There's a sharp humor like this throughout the eight stories in *East of the West*. Jokes echo across generations of Bulgarian's violent, complicated history, making this a fantastic collection that lives up to its audacious subtitle, *A Country in Stories*. Penkov's writing style is clear and startling, filled with warmth and wisdom. And he's adept at both realism and surrealism. In "Makedonya," a husband worries his wife never loved him. As she recovers from a stroke in a rest home, he thinks, "A man ought to be able to undress his wife from all the years until she lies before him naked in a youth again." In "Cross Thieves," we enter bitter, youthful revolutionary territory. The title story "East of the West," is amusing and heartbreaking, soaring from a moment when "the grown-ups danced around the fire, then played drunk soccer," to the scene where a boy mourns his dead sister as he stands on the dome of a church sunken beneath a river. Penkov's true focus is how people struggle to preserve their love for each other. These are fearless, gutsy stories with tremendous impact. *Farrar, Straus & Giroux; 240 pp., $24, June 21* **—Matthew Jakubowski**

FICTION

PIGEON ENGLISH

BY STEPHEN KELMAN

Like many pre-adolescent storytellers, the narrator of *Pigeon English* isn't particularly concerned with moving the plot forward. Newly immigrated Londoner Harrison Opuku, in his giddily good-natured, charmingly credulous, easily distractable 11-year-old way, is at least as absorbed by his new Dadora trainers, his fledgling romance with sunny-haired Poppy Morgan and fond memories of his days in Ghana as he is with the more sinister realities of life in the gritty housing project he's still enthusiastically exploring. And so are we, at least for a while — Harri's a vivid, likable character and his scatter-shot musings, delivered in a plausible if precious register flecked with a peculiar mixture of Ghanaian and British street slang are consistently entertaining. But linguistic novelty and waggish humor only take first-time novelist Stephen Kelman so far. As it turns out, *Pigeon English* does have a plot — quite a gripping one, too once it finally gets going. The book opens with a senseless stabbing murder, which for a while seems like little more than an ominous, incongruous backdrop, but Harri's naturel inquisitiveness and hopelessly humbling attempts at playing detective (informed by "techniques" his friend Dean has learned from American crime TV) eventually have some surprising repercussions. Still, this doesn't exactly qualify as a mystery novel, any more than it truly functions as social criticism, or immigrant narrative, or magical realism. It flirts with all these (the latter perhaps most intriguingly, via the wise, motherly pigeon who becomes Harri's friend and unlikely protector) but in the end it's a breezy bildungsroman whose darker undercurrents tug against, but never quite unsettle, its bubbly charm. *Houghton Mifflin Harcourt; 263 pp., $24, July 19* **—K. Ross Hoffman**

FICTION/CELEBRITIES

TWENTY THIRTY

BY ALBERT BROOKS

For every hundred Snookas, there's one Steve Martin. Somewhere between these celebrity-novelist extremes is director/screenwriter/actor Albert Brooks (*Lost in America*), whose first novel, *Twenty Thirty: The Real Story of What Happens to America*, imagines us two decades from now, reeling on the brink of collapse — and it's all 2011's fault. Cancer is cured but healthcare isn't, and the national debt — coupled with longer life spans and fewer births — makes America a welfare state for senior citizens, or "olds," and the AARP a major political force. When the long-awaited California earthquake levels Los Angeles, President Matt Bernstein can't borrow funds to rebuild, but the now-cuddly Chinese make an offer he can't refuse. Brooks' near future contains both good and bad, a lot like today. Our "I can't pay my mortgage, but look how thin my new phone is!" culture is trapolates predictably. Video wrist phones, self-driving cars and an anti-fat pill are fun, but the unemployed, driven to suicide bombing and youth "resentment gangs" attacking olds, are our new terrorists. Brooks, a snarky filmmaker specializing in dark, incisive comedies (*Defending Your Life*, *Modern Romance*), displays none of that flair here. No villains populate *Twenty Thirty*, in this book — elevated above much better speculative fiction by Brooks' celebrity — the real baddies are us, the people blithely causing America's economic ruin. He doesn't have much of a novel, but he's got a point. *St. Martin's, 375 pp., $25.99, May 17* **—Mark Coffin**

FICTION

THE DEVIL ALL THE TIME

BY DONALD RAY POLLOCK

The random unrelated work-experience line in a novelist's bio, on the rear inside

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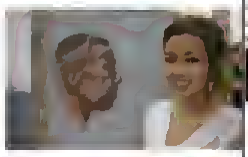

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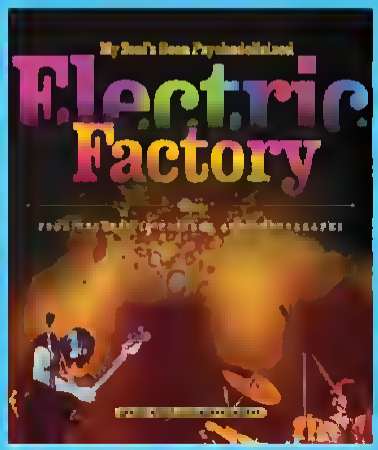

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flap of the hardcover edition, has become as conventional as the list of previous works. An eccentric job history establishes the writer as relatable and interesting, and distinguishes him against a faceless sea of fellow M.F.A. program graduates. Donald Ray Pollock's bio pulls this move — laborer at Mead's Chillicothe paper mill — but has credentials in a quirky summer hostile or short-term research gig. He spent 32 years on the line, and right from the opening vignette, Pollock makes it obvious that his talents have nothing in common with those precocious bloodless university-program kids. *The Devil All the Time* haunts the country roads of southern Ohio and West Virginia, following a series of misfits and no hopers into the heart of That Old Weird America. Pollock imbeds his characters in struggles of faith and violence, with a couterie that ranges from the perennially disappointed to circus freaks and spider-eating revival preachers. Pollock's imagination gets plenty lurid, sunk in a swamp of sex and death that could sit comfortably alongside Denna Cooper's or Matthew Stokoe's work. But *Devil* isn't just pure perversity; Pollock's landscape is soaked in the traditions of the Southern Gothic and his plotting moves with biblical inevitability. For a first novel so soaked in stale sweat and bright fresh blood, Pollock's sweat is well-earned, and his blood is wise. *Doubleday, 304 pp., $26.95 July 12*

—Justin Bauer

JOURNALISM/PSYCHOLOGY

THE PSYCHOPATH TEST

BY JON RONSON

Having etode a name for himself interviewing men who believe they can kill goats with their minds or that the world is run by giant lizards, British journalist and documentary filmmaker Jon Ronson may set off your bullshit barometer in his latest book when he suddenly realizes he likes to exploit crazy people. Dude. However, the journey to and from that dubious revelation eclipses it nicely in this fascinating exploration of psychology's checkered past and modern gray areas. *The Psychopath Test* takes its name from the actual checklist being used by psychiatric evaluators to keep people locked up indefinitely. One such person is Tony — maybe you heard his story on *This American Life*? — a charming young gent who beat up a homeless man and then quoted all kinds of Hollywood villains to land himself in a mental hospital instead of jail. Since then he's spent years trying to prove he's sane, but everything he does or doesn't do is interpreted as evidence to the contrary. More importantly, Tony scores really high on the damn infallible checklist. But so do lots of CEOs. And so might you. After Ronson takes a class on the Psychopath Test, he starts noticing the traits everywhere, including himself. But the point of this grippingly nerdy adventure — in which the author travels to Sweden, Canada and a dozen other places to interview murderers, eccentrics, Scientologists and researchers — isn't to help you ID the cranes, or to tell us we're all nuts. Instead, it's the Western psychiatric system itself that gets a cold hard look. At least some of these esteemed checklist makers, med-prescribers, textbook-writers and knee-jerk-diagnosers should be looked up. *Riverhead, 288 pp., $25.95, May 12*

—Patrick Rapa

RACE/HISTORY

THE END OF ANGER

BY ELLIS COSE

In 1994, journalist Ellis Cose explored the anger of upwardly mobile blacks in *The Rage of a Privileged Class*. With his follow up, *The End of Anger–A New Generation's Take on Race and Rage*, Cose examines the attitudes of three generations of African American strivers and their white counterparts. While many point to top-down changes in the past two decades — the emergence of black CEOs and back-to-back secretaries of state, the election of a biracial president and the first African American attorney general — Cose notes that the increasing gap between rich and poor is leaving many behind. And even as black rage wanes, he warns of the rise of white resentment as overt racism has become less acceptable. For his snapshot of the state of black America, Cose concentrated on the elite: graduates of A Better Chance and Harvard MBAs whose salaries put them far above average Americans of all stripes. While none believes the nation has transcended racism yet, each generation shows more optimism that the glass ceiling is becoming more permeable by the year and that white colleagues are more welcoming than ever. Cose tracks the evolution from the black fighters and white hostiles who clashed in the '60s to the believers and allies who work side-by-side today. It's a fascinating read, and one that might've been split into multiple books. A chapter comparing the experiences of early success stories and their children should've been more fleshed-out; another, on home ownership and subprime loans, is at once out of place and far too short. But these are minor quibbles. *The End of Anger* is a worthy look at where we are and where we're headed. *Ecco, 308 pp., $24.99 May 31*

—M.J. Fine

SPORTS

THOSE GUYS HAVE ALL THE FUN

BY JAMES ANDREW MILLER AND TOM SHALES

Lee Leonard welcomed several thousand viewers to the launch of ESPN in September 1979 by announcing, "If you love sports, if you *really* love sports, you'll think you've died and gone to sports heaven." But *Those Guys Have All the Fun. Inside the World of ESPN* doesn't shy away from the 24-hour sports network's many moments in purgatory. Much attention has already been paid to the sexual revelations in the book (the authors point out that "no fewer than 50 cases of sexual harassment were reported by women on the staff" in the early 1990s). ESPN.com blogger Bill Simmons indicts the remoteness of ESPN's Connecticut locale: "Nothing against Bristol, but I do worry that it becomes a little cultish after a while. You go there and it's ESPN everywhere. … It's really hard to think out of the box when you're trapped in the box." *Those Guys* uses the same oral-history format as Shales and Miller's best-selling *Saturday Night Live* volume *Live from New York* but the approach doesn't work quite as well here — the ESPN universe is exponentially larger than SNL's, making it tough to keep track of all the main characters. And the many boardroom anecdotes about mergers and subscriber rates aren't even as fun as paying your monthly cable bill. However, the authors get nearly every major ESPN figure past and present (including Keith Olbermann, whose tenure is worthy of an entire book in itself) to go on the record about the network and its place in today's sports world. It's a comprehensive read, even if you have to check your idealism at the door. *Little, Brown, 763 pp., $27.99 May 24*

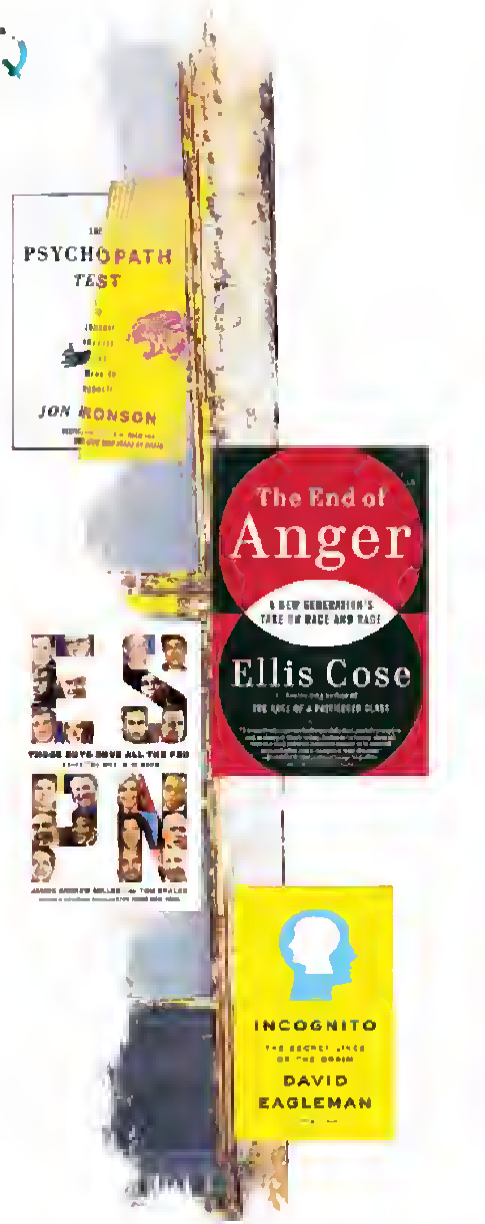
—Andrew Miner

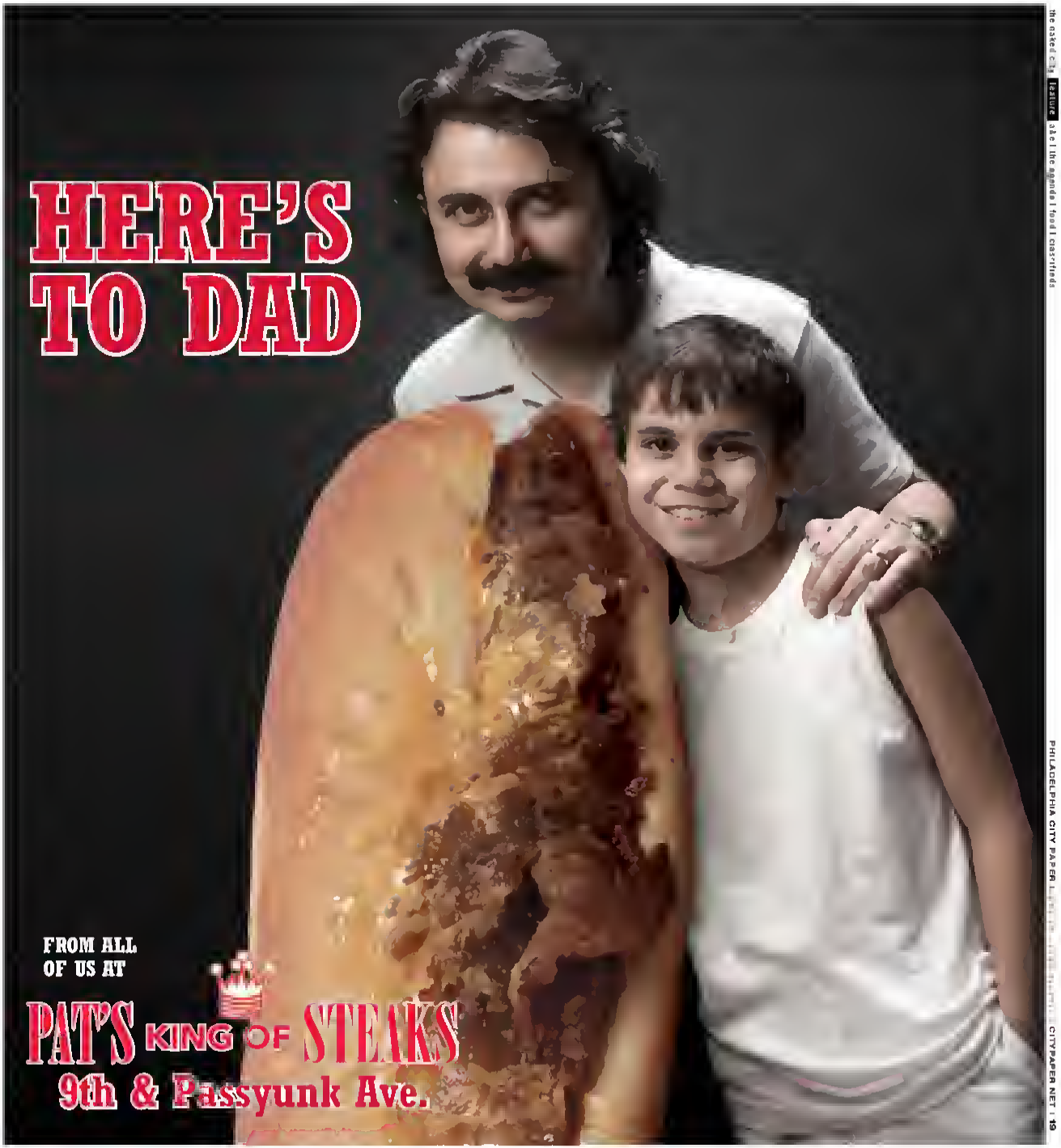
NEUROSCIENCE

INCOGNITO

BY DAVID EAGLEMAN

In *Incognito: The Secret Lives of the Brain*, neuroscientist David Eagleman asserts that the conscious mind is far more limited than we think. If the brain were a company, the unconscious would consist of all its workers, while consciousness would be the CEO, taking

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action only when the unconscious stumbles upon a problem. Eagleman suggests that we have multiple minds that "the brain is a team of rivals" that can disagree internally. Should I eat those tasty French fries or avoid the calories? The book itself seems also to have multiple minds. At the beginning, it's a great beach read, offering examples on how little we know ourselves. It's a little unsettling — are we nothing but a bunch of uncontrollable cells? Then oddly the tone changes to treatise. Eagleman makes an extensive case for an overhaul of our legal system. "My dream is to build an evidence-based, neurally compatible social policy." Who is this audience here? The author uses a book seemingly aimed at the public to make legal and scientific points to his peers. Fortunately, Eagleman ends by arguing that we're more than the sum of our parts, and that there's much more to our brains than we can yet hope to know. And even if we are nothing more than our cells, there's room for amazement. The brain "is the most wondrous thing we have discovered in the universe, and it is us." *Pantheon. 290 pp., $26.95. May 31.*

—Matt Cantor

CHILDREN'S BOOK (FOR ADULTS)

GO THE FUCK TO SLEEP

BY ADAM MANSBACH, ILLUSTRATED BY RICARDO CORTÉS

It might seem excessive to spend 200 words analyzing a 30-page picture book. But this very-much-for-adults story — which hordes of parents-to-be pre-ordered the hell out of, shooting *Go the Fuck to Sleep* onto Amazon's Top 10 before its release date — is no ordinary book. That's not to say it's all that extraordinary, either. Styled like a kids' book but with NSFW content, *Go the Fuck to Sleep* is prickly with profanity, each rhyming quatrain laden with growing parental desperation ("I know you're not thirsty. That's bullshit. Stop lying. / Lie the fuck down, my darling, and sleep"). It's easy to be charmed by the concept of a clever bedtime story made for parents, if only it didn't feel so rushed and redundant. Some lines fall short, especially when Mansbach struggles to find words that rhyme with "sleep." Still, the narrator's willingness to try almost anything to coax his youngster into dreamland is earnest. If you've never been a parent it's impossible to fully appreciate the humor, but if you're looking for a perfect Father's Day gift, this could be it. *Akashic, 32 pp., $14.95, June 14.*

—Julia West

LITERATURE/BIOGRAPHY

NOM DE PLUME

BY CARMELA CIURARU

The 16 authors featured in *Nom de Plume: A (Secret) History of Pseudonyms* hail from around the world and wrote some of the most famous works of literature. One trait binds them together: pen names. In an author by author series of stand-alone chapters, Ciuraru chronicles how these name changes came about. Sometimes, alter egos were just a matter of practicality: In conservative England, the Brontë sisters were oppressed by sexism, their fictional male stand-ins, "brothers" Acton, Currer and Ellis Bell, earned their acclaim for them. Elsewhere, new names allowed authors such as Lewis Carroll (born Charles Dodgson) to protect their personal lives (Dodgson was so intensely private a mathematics scholar and professor who separated his life from his work with a pen name, he even went as far to return letters addressed to Lewis Carroll, refusing to let himself be known as the author of *Alice's Adventures in Wonderland*.) Featuring some of the most beloved authors of all time, *Nom de Plume* gives quirky insight into the personal and professional lives of the doubly dubbed. *HarperCollins, 343 pp., $24.99, June 14.*

—Emily Apsa

LOCAL MEMOIR

UNLIKELY BROTHERS

BY JOHN PRENDERGAST AND MICHAEL MATTOCKS

Unlikely Brothers: Our Story of Adventure, Loss, and Redemption is an unlikely memoir from John Prendergast, a Berwyn-raised human rights activist and ex-Clinton White House appointee who's devoted his life to ending genocide in Africa and elsewhere. Shockingly self-invasive and honest, *Unlikely Brothers* weaves around the unique parallels between his life's work and that of his co-author, Michael Mattocks, whom he mentored through "Big Brothers, Big Sisters." Mattocks' drug- and violence-infested life in Washington, D.C., isn't much different or safer, than Prendergast's battles in African war zones. Their life journeys — one beginning in rags, the other in riches — are equally haunting, and both earn a measure of respect and ultimate redemption. Prendergast deeply reflects as an emotionally scarring relationship with his father, adolescent angst, his time working in Bill Gray's Philadelphia congressional office, and road trips to Philly with Mattocks now a father of five. A departure from Prendergast's social-policy titles, this read is enormously and enigmatically personal. It's street-level palpable as Prendergast turns the social scalpel on himself. He's spoken beside George Clooney, met with President Obama on Sudan and traveled to the Congo with Angelina Jolie. Now, Prendergast journeys inside his mind and heart with a poignancy that's so personal, he's asked his mother not to read it. *Crown, 272 pp., $24. May 17.*

—J.F. Pirro

FASHION

SAVAGE BEAUTY

BY ANDREW BOLTON

From its transforming lenticular cover (a Damien Hirst-like silver skull that becomes Alexander McQueen's face, with but a tilt) to its in-depth interview with Sarah Burton, creative director of his fashion house, *Savage Beauty* is an aptly complex if not totally thorough visual examination of the late designer. Like the Met's Costume Institute exhibition that runs through early August, the book is broken down into McQueen's collections' themes of deconstructed romantic decay and death with hints of mythology, splintered theologies, numerology and ideas of Naturalism, Exoticism, Primitivism and something called the Cabinet of Curiosities. McQueen's Union Jack gear questioned roles of class and society. Black feathered angels and Red Light District ostriches appear through the auspices of McQueen's radical tailoring that mixed the punctuality of Savile Row tailoring, the delicacies of haute couture technique and technological innovation. The structural narrative collections — everything from "Jack the Ripper" to "Dante" — were as much art as frocks. It's a shame *Savage Beauty* didn't dip backward to examine more of McQueen's time at Givenchy or use the designer's now historical collections such as "Neptune." But for now, this is a swift, epic, awesome-to-behold take on 20th-century fashion's most enigmatic creator. *Metropolitan Museum of Art, 240 pp., $45. May 31.*

—A.D. Amorosi

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By A.D. Amorosi

➤ **LET'S DEAL WITH** the sad news first. Certainly you've heard that **Clarence Clemons**, the big man of **Bruce Springsteen** & **E Street Band**, has suffered a stroke. Our hearts go out to his extended Jersey family as we wish him a speedy recovery. Closer to home is the case of Philly writer **Leslie Esdaile**. Also known as **L.A. Banks**, the prodigious author of the **Vampire Huntress Legend** series is gravely ill, according to those close to her. While she is unable to see or talk to visitors or receive flowers, Esdaile welcomes your prayers and donations to help cover astronomically high medical costs. Please hit up **The Leslie Esdaile Fund**, Account No. 81538801, Police and Fire Federal Credit Union, Operations Center, 901 Arch St., Philadelphia, PA 19107-2404. ➤ **Guillermo Pernot**, **Larry Cohen** and **Barry Gutin** at **Cuba Libre** celebrate 10 years of spiciness starting this week. There are new menu items inspired by Pernot's recent trips to Cuba, as well as a gallery's worth of self-snapped photos lining CL's mezzanine. ➤ When you weren't looking, Philly mix tape king **Meek Mill** signed to **Rick Ross**' **Maybach Music Group** through Warners. Mill is part of the ***MMG Presents: Self Made, Vol. 1*** album that came out two weeks ago. He did a signing at **Phenomenal Records** on Cecil B. Moore Avenue, and will appear June 16 at Tupac's 40th birthday mega- tribute at Atlanta's Symphony Hall. ➤ They did it with **Mica** in Chestnut Hill. (See Adam Erace's review on p. 41.) Now **Chip Roman** and **Jason Cichonski** will take over **David Ansill**'s eponymous restaurant spot at Third and Bainbridge. ➤ **Matthew Landis** is quite the wordy gent. Ask the recently published poet (***Like a Moth from His Dead Mouth***) and keyboardist of the cabaret-rock sensation **World/Inferno Friendship Society** a question and he tows a seriously reasoned line about government interaction. Obama and his family's past on Tulip Street near the Tacony-Palmyra Bridge: "I think living in a smaller city like Philadelphia, where cultural dialogue is less diffuse, where more people know more people, invites a certain amount of synthetic thinking and creating," says Landis. His band, **The Minor Arcana**, celebrates the release of ***Emotional Alchemy*** (see review, right) Saturday at Kung Fu Necktie. ➤ Exec pastry chef **Cedric Barberet** of **Le Bec-Fin** was accepted into the **Academie Culinaire de France** a week ago and is part of the legion of spatula-wielding masters like his boss, chef **Georges Perrier**, who got awarded the chair position in 2010. ➤ **"Skinny Bones"** is the name of the new summer jam that **Prowler** has pasted all over the Internet. Request it when they play a hometown hero show with **Illinois** and **Eastern Conference Champions** June 20 at Johnny Brenda's. ➤ Ice gets cubic at citypaper.net/cribcalmass.

(a_amorosi@citypaper.net)

CHANGE OF HEART. For a new Mural Arts Program endeavor, Ernel Martinez works with a young resident of Mantua, a neighborhood where homelessness and blight are major issues.

STEVE WEINIK

[activism]

MORAL ARTS

A West Philly installation takes on the plight of homeless youth — and signals a sea change for the Mural Arts Program

By Holly Otterbein

Walk down 39th Street in West Philly. Go past Spring Garden, farther and farther from the neighborhood where Drexel students live, until you get to where vacant lots are so overgrown they look like young forests, where shells of former homes aren't even shells anymore, but exoskeletons.

Now, turn to the 3800 block of Melon Street. Suddenly, almost every home is painted in tropical pinks, blues and yellows, like the favela houses in Rio de Janeiro. They look out of place — in a good way. Under the summer sun, the properties sparkle.

Weirdly enough, this is not a new development project, but a Mural Arts Program piece known as "A Place to Call Home" — and Mural Arts Program executive director Jane Golden says there's a lot more where it came from.

Last September, local muralists Damon Reaves, Ernel Martinez and Shira Walinsky began toying with the theme of homelessness among young people — a predicament with which they're intimately familiar. The city's Mural Arts Program heads Mural Corps, a youth-development initiative that gets teenagers and young adults working on public art. Many of the participants, the artists learned, are homeless or have been so in the past.

That this tragedy was right under their noses was startling. "The youth are truly the invisible part of the homeless population," says Golden.

According to a UPenn study, more than 3,500 Philadelphia children were homeless in 2009. Golden estimates that one-third to one-half of the 1,500 young people Mural Arts serves have been without a home at some point.

The three artists interviewed these young people about living under bridges and in shelters, about being evicted with their families as well as by their families, and about still trying to remain kids all the while. Those specific stories led Martinez down an abstract road. With the help of Mural Corps participants, he painted more than 30 façades on Melon Street in those popping hues.

> "When you come in, it's inescapable."

"A mural depicting homelessness wouldn't be very interesting," says Martinez. "This is more conceptual. It's about civic engagement; it's on the border between renovation and art."

The kaleidoscopic homes also work as magnets that draw you inside 3828 Melon St. Here, artists Reaves, Martinez and Walinsky transformed a former drug house into a temporary gallery.

Recordings of the artists' interviews with homeless children emanate from the walls. "When people come into this house, it's inescapable. They have to hear about the issue," explains Golden.

In the dining room, Martinez constructed a table, cabinet and chairs entirely out of paper — showing, perhaps too obviously, how fragile

>>> continued on page 25

[sinking into self-absorbed silences]

disc-o-scope

➤ pop/rock/twee

There's a simple test for judging a twee-pop record: Would every song sound good if you were listening to it alone in your bedroom or dancing in a new friend's living room? By that standard, the self-titled debut (Fortuna POP!) by London quartet **Allo Darlin'** is a success. Elizabeth Morris' sweet Aussie accent makes downbeat girl-group fare like "If Loneliness Was Art" as inviting as the mixtape-ready "Kiss Your Lips." Pretty and fun in equal doses. (Allo Darlin' plays Kung Fu Necktie Fri., June 17, r5productions.com.) —M.J. Fine

➤ country/blues/rock

Is it hubris to call your album *Queen of the Minor Key*? Perhaps. But **Ellen Jewell**'s sixth full-length is another moody gem from the Boise-born, Cambridge, Mass.-based singer-songwriter. Woozy organs and slide guitars set the scene for country-blues weepies like "Reckless" and torch songs like "Only One," and the fast-paced title track and saucy "Bang Bang Bang" show that Jewell's nimble enough to rule whatever realm she chooses. (She plays the Tin Angel Sat., June 18, tinangel.com.) —M.J. Fine

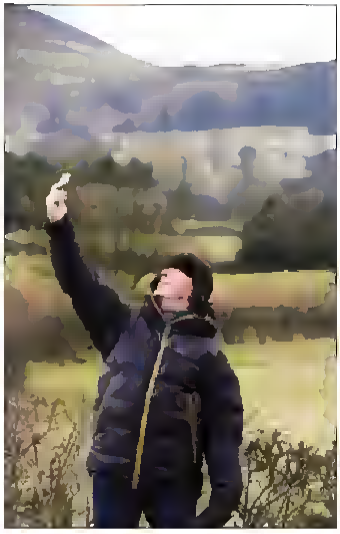
➤ pop/synth/electronic

Saints Go Machine's new album, *Konkylie*, is Danish for "conch shell," but it sounds like the fantastical portmanteau of an obscure '80s NYC art-funk group and a world-famous electro-pop princess. Which is probably as good a reference point as any for the breath-taking, unclassifiable second album by this uncannily well-named Copenhagen outfit, which drifts from ethereal choral fantasias to roiling falsetto tech-soul to world-flecked New Age pop. And then there's "Kelly," a breezy synth-disco poem to young love which could make your entire summer. —K. Ross Hoffman

➤ art-rock/pop

You don't need me to tell you Matthew Landis (interviewed in Icepack, left) also plays in World/Inferno Friendship Society. The music of **The Minor Arcana**'s debut, *Emotional Alchemy*, drops plenty of clues: snarkypants lyrics, theatrical arrangements, circusy bridges. Landis' voice is the right mix of lounge, whiskey and Morrissey to sweetly sneer about "hipster archaeologists" drinking PBR and doing "cocaine that's fine as fucking drywall." The song is "A Modest Proposal" and you need to hear it. (The Minor Arcana play Kung Fu Necktie Sat., June 18, kungfunecktie.com.) —Patrick Rapa

flickpick movie review



CAN YOU HEAR ME NOW? Rob Brydon (pictured) and Steve Coogan embark on an ambling semi-comedy of errors in *The Trip*.

THE TRIP

B+ | **ROAD TRIPS OFFER** freedom of exploration, unscheduled days — and the occasionally hellish confinement of being trapped in a tiny space with another person. Steve Coogan and Rob Brydon swerve between both extremes while traveling through the British countryside, carping at each other, riffing on inane comic concepts and sinking into self-absorbed silences. If Michael Winterbottom's ambling road semi-comedy is about anything, it's about humor as a desperate salve for insecurity. Coogan and Brydon reprise the somewhat fictionalized versions of themselves from Winterbottom's *Tristam Shandy: A Cock and Bull Story*, but where that meta-adaptation of the meta-literary classic had layers of film-within-film to play with, *The Trip* is almost nothing but the friendship/rivalry of the two comics. The premise: Coogan is assigned to review restaurants for *The Observer*, asking Brydon to accompany him after his girlfriend skips out on the trek (and possibly their relationship). The film was edited down from a six-episode BBC series, becoming a cycle of witticisms, bad behavior and self-loathing in concentrated form. Coogan is portrayed as a star in decline, sneering at offers of *Dr. Who* guest spots while dreaming of major Hollywood offers. His insecurities, compounded by his romantic troubles, play out in a series of half-hearted dalliances with women who cross his path, undertaken less for the thrill of conquest than to flex his aging celebrity charm. Brydon is depicted as a content family man, but his reliance on other people's voices begins to feel like a compulsion. The highlight comes in the duo's virtuosic Michael Caine-off, but there are several scenes where the two play variations on simple ideas that are a joy to watch. Just as often, their petty bickering and Coogan's wallows in self-pity can be exasperating. In short, it's just like any long car trip — with the added neuroses of two professional comedians. —*Shaun Brady*

In short, it's just like any car trip.

reconsiderme
M.J. Fine does it again

HEAD POUNDING

➤ **NEARLY FOUR YEARS** after receiving some of the worst reviews of their career for the all-instrumental *The Mix-Up*, the **Beastie Boys** have turned things around with *Hot Sauce Committee, Part Two* (Capitol), which has fans and critics piling on the praise for their long-awaited return to rhyme. But put the hype on hold. The best tracks are the groovy "Multilateral Nuclear Disarmament," which buries its single phrase in a vocoder grave, and "Don't Play No Game That I Can't Win," a vocal showcase for Santigold. When the men take the mic, you can't help but notice it's a two-year-old collaboration with Nas ("Too Many Rappers"), old hooks recited to cutesie-poo effect by Mike D's two sons ("Crazy Ass Shit"), or MCA spitting a verse in a voice so scratchy it'll make *your* throat hurt.

You can't be too hard on MCA, though; in 2009 doctors caught cancer in his salivary glands, and radiation therapy's not known for bringing out the beauty in anyone's voice — least of all a rapper who's been in the game since Lupe Fiasco was in the womb. Blame MCA's illness, too, for the out-of-sequence release of the *Hot Sauce Committee* series, the band insists *Part Two* comprises songs originally intended for *Part One*, which isn't out yet. And if you're exhausted by that logic, you definitely don't want to check out 1992's *Check Your Head*.

With earlier releases, the Beasties had been perceived as a novelty act, culture stealers and artistes. For their third full-length, they picked up their instruments, fought legal battles for the right to sample Jimi Hendrix and James Newton, hooked up with Money Mark, and opened up about Buddhism. But while you can applaud Adrock's funky guitar and MCA's rubberband bass, appreciate the trio's ear for soul samples, the cumulative effect is tiring, a barrage of boasting and braggadocio. "So Watcha Want" makes the deepest impression by shouting the loudest, almost canceling out the chill grooves and grace elsewhere on the album. You can debate the relationship between homage, parody and authenticity in the ex-punks' approach — if you can still formulate a thought after being pounded by so much obnoxious posturing.

(m_fine@citypaper.net)

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Lately, Mural Arts has strayed from its traditional formula.

homes can be. Dozens of tragic quotes from the Mural Corps children are typed onto the makeshift furniture. "I don't want my son to be a Latin King. I don't even like the fact that I am one," says one. "People don't care about other people," says another.

Wander into what you might call the gallery's living room, and Reaves' animated film is playing, revealing a dollhouse-perfect home and silhouettes of people doing mundane chores. A young homeless boy explains why he likes Batman, while hinting at his own plight: "He just keeps to the shadows," he says.

Upstairs, you'll find Reaves' projected animation of another young man's homelessness, with an image of the Divine Lorraine repeatedly flashing on the wall. The stunning, empty building serves as the "perfect symbol" of the city's problems with blight, says Reaves.

Outside the gallery, along 39th Street, Walinsky created small-scale murals and wheat-pasted a few abandoned properties. The works, which depict strewn-about homewares, are nearly indistinguishable from other street art on the block.

This couldn't be more different than the murals of knitting grannies that Golden and co. are known for. Over the past year, the Mural Arts Program has strayed from its traditional formula, unveiling "A Place to Call Home," as well as "How Philly Moves" and canopies in the Italian Market depicting immigrants. Golden says a period of reflection and "self-criticism" has led Mural Arts here — and it's not turning back.

"I'm not interested anymore in just doing a mural," she states firmly.

Golden has slew of other non-mural projects in the works. One will involve veterans; another will examine suicide; another is going to explore the lives of Haitian refugees in Germantown.

But already, "A Place to Call Home" proves that Mural Arts had its identity crisis not a moment too soon.

(holly.otterbein@citypaper.net)

+ Gallery open June 17, 18, 24 and 25, various times, free, 3828 Melon St., 215-685-0750, muralarts.org.

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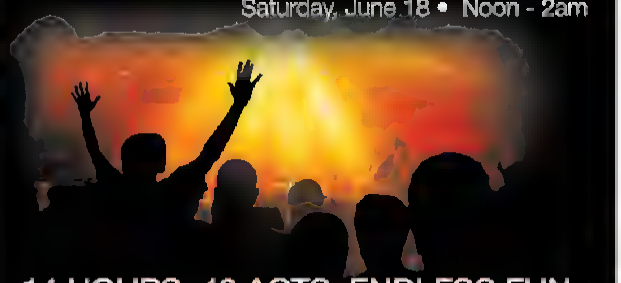

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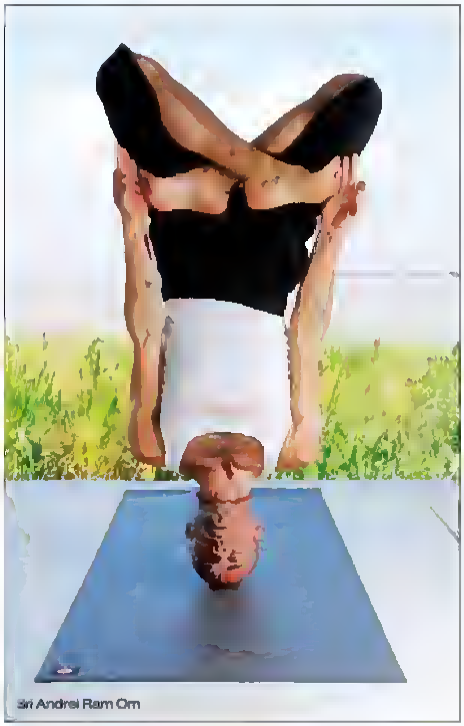
DHARMA INITIATIVE

A world-traveling yogi guides Philadelphians on a quest for self-realization **By Felicia D'Ambrosio**



Sri Andrei Ram Om

"The physical practice of yoga allows you to drive within your body," says Sri Andrei Ram Om, "and it will reveal to you aspects of yourself you are unaware of."

But Ram Om, in Philadelphia this weekend to lead a four-day workshop and retreat at South Street's Temple of the Lotus, isn't merely teaching asana (the physical or workout aspect of yoga). He's traveling the world, offering anyone — not just dedicated yogis — the tools to find their calling and discover their true self.

Sound lofty? Ram Om feels that these core principles — the meshing of the individual with the infinite, the union of many disparate yoga disciplines with their universal nature — have become a calling, or personal dharma, which he proposes to help students discover within themselves.

At the time of our interview, Ram Om had just returned from Peru and was set to jet to Paris and Mayorca to teach the workshop, in March he collaborated with The Art of Living Foundation in Haiti to train local children in classical yoga practices so that they may become leaders in their community.

A native of Massachusetts, the youthful, soft-spoken, lean 36-year-old has spent his life going back and forth between the U.S. and Bogota, Colombia, where he grew up. There is an undeniable magnetic quality to his teaching, which he learned at the side of his guru, Sri Dharma Mittra, at the Dharma Yoga Center in New York. That's where Philadelphian Danielle Carr first took his class.

This is the second year that Carr, who co-owns Lakshmi Hair Studio in Old City, will host Ram Om in Philadelphia. "I just knew he was my teacher," she says of their connection.

Each of the Path to Self-Realization Immersion's four days begin at 9:30 a.m. with pranayama (breath work) and meditation, followed by a noon master class that Carr emphasizes is truly all-levels, not just for experts.

Ram Om even thinks non-yoga practitioners may have an advantage when it comes to benefiting from the program. "Sometimes it's more challenging for the one who has been practicing yoga," he says. "They have a set idea of what yoga is. People who have done no yoga practice, but come because they want a way to find their own answers, can move beyond the method. We study the mind as the core of yoga — settling the mind into silence. When that is achieved, you may see beyond the mind, to the deeper essences of the self."

If all pain and suffering — and our collective failure to figure out who we are and what the heck we're doing here — stems from ignorance of the self, how does Ram Om plan to set us straight?

"Karma is like the piece of the puzzle that you are," he says. "Woman, man, where do you live, or were born, your whole personal history, shows you the first approach to finding your nature. Then, where does your piece fit in the puzzle? ... Dharma enables you to become more than that part, but play a specific role in the confirmation of the whole puzzle. The purpose is to gain a bigger perspective, to see how everything is interrelated. Everything is dwelling within you."

From 3:30 to 7 p.m. over the four-day workshop, Ram Om will lead satsang (discussion), followed by meditation, on topics from the divine play of Hindu gods Shiva and Shakti, to death, karma and reincarnation.

"The goal," he says, "is to see how everything is interrelated. Everything is dwelling within you."

Though decidedly spiritual, Ram Om emphasizes that the study of the self is not any sort of religion. "What do we call God?" he says. "How can we define something that is higher than us? It's just impossible to say that has a specific quality, and that everybody has to acknowledge or follow that quality. The purpose of these courses is to give something useful to people. We are facing hard times — not an apocalyptic vision, but in the journey, sooner or later we realize since everything is impermanent, we must find what is really permanent and enter into communication with that."

When asked why he wants to teach these workshops, Ram Om is surprisingly down-to-earth.

"I've been just trying to be useful," he says. "You know, with all these spiritual things, we tend to try for transcendence. ... But in reality, things are more simple. Your sixth sense, that's very useful on the street, isn't it?" he asks. "Which direction to drive home, knowing which people you shouldn't do business with, go out with or not ... all from making the space for intuition."

(felicia.dambrosio@citypaper.net)

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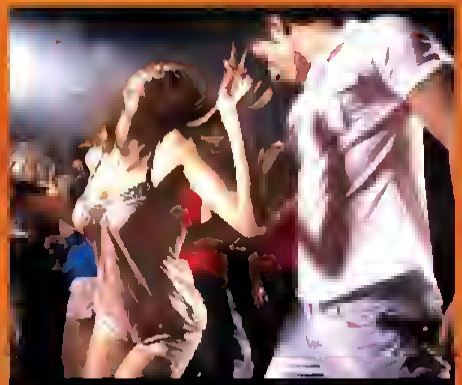

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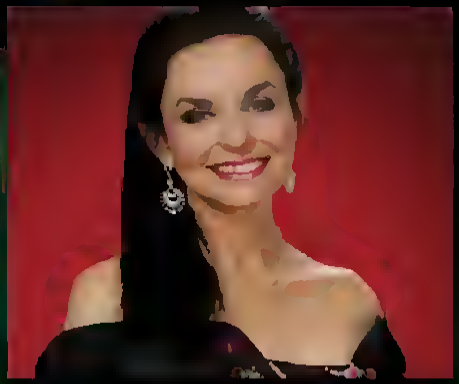

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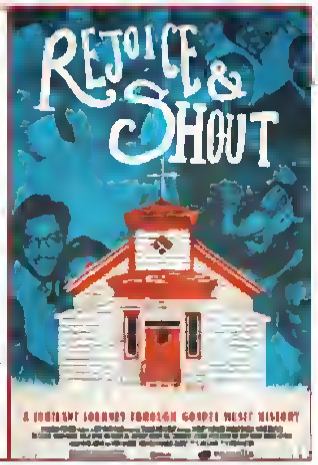

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movie shorts

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+ NEW

THE ART OF GETTING BY

A haiku: I'm a idiot.
Me too. Wanna get coffee?
Whatever, I guess. *(Not reviewed) (UA Riverwalk I)*

BEGINNERS | B-

Mike Mills' semi-autobiographical follow-up to *Thumbsucker* is really two films in one: a touchingly offbeat father-son drama and a cloyingly precious love story. Both center around Ewan McGregor, playing a character who, like Mills, is a graphic designer and album cover artist, appropriate for a movie as twee as the most effete indie rock. In the present day, McGregor becomes involved with actress Mélanie Laurent. The two meet at a costume party, where he is dressed as Freud and she lies on his couch, unable to talk due to a bout of laryngitis — just to give a sense of how much cute a meet-cute can withstand. At this point, he has recently lost his father (Christopher Plummer) to cancer. Their late-life relationship is played out in flashback, narrated by McGregor with sub-Wes Anderson fillips, recounting how his father came out six months after his mother's death. Plummer is delightful as a suddenly liberated gay man, joyfully exploring a sexuality he'd suppressed for decades. Every aspect of the lifestyle is new to him, and he embraces pride marches and rainbow decals with an immigrant's zeal for his adopted country. He and McGregor pull off their eccentric relationship with a chemistry that's wholly absent from the forcibly quirky romance. —*Shaun Brady (Ritz Five)*

BRIDE FLIGHT | C-

Despite providing the title for Ben Sombogaart's would-be epic melodrama, the actual flight carrying three Dutch brides to New Zealand wraps up rather uneventfully in the film's opening minutes. The real turbulence begins on the ground, as the trio — small-town girl Karina Smulders, aspiring fashion designer Anna Dreyer and determined housewife Elise Schaap — find their lives messily entangled. Most of that is due to the allegedly dreamy Waldemar Torenstra, whose main appeal is that he'll one day grow up to be Rutger Hauer, who manages to be the film's most compelling presence despite spending most of it as a corpse. His funeral serves as a framing story, as the women reunite for the first time in decades to hash over old secrets. While those mysteries may weigh heavily on them, they're fairly lightweight stock melodrama. Smulders is trapped in a loveless marriage while pining for Torenstra, whose post-flight fling with Dreyer provides an answer for Schaap's infertility. The shadow of World War II and immigrant tensions are grafted on to provide some hoped-for heft to what is otherwise a simple soap opera of imperiled passions and unspoken desires, but no amount of soaring strings and smoldering glances can turn this into anything other than a nostalgic weepie. —*S.B. (Ritz at the Bourse)*

GREEN LANTERN

Read Drew Lazor's review at citypaper.net/movies. (Pearl, Roxy, UA 69th St., UA Grant, UA Riverview)

THE LAST MOUNTAIN | A-

"I don't think people understand where most of their electricity comes from," begins Bill Haney's documentary. That answer would be coal, extracted by a method called mountaintop removal, which involves exploding the Earth's surface to get at the coal, and polluting nearby water supplies in the process of cleaning it. Much like Adams Wood and Francine Cavanaugh's *On Coal River*, the film follows activists in West Virginia

as they fight Massey Energy, renowned for the mining accident in April 2010 that killed 29 men. Both films focus on ex-Massey employee Ed Wiley's campaign for a new school, away from the Massey silo that coats it daily with coal dust. Haney's film also features Robert Kennedy Jr., tireless crusader against corporate energy bullies ("If the American people could see it, there'd be a revolution," he insists). As the local population suffers from unusual cancer rates, depression and asthma, it also faces a dilemma, since coal provides jobs (even as Massey busts unions and abuses employees). Against a backdrop of literal explosions on the mountain ("You feel like you're under attack two or three times every day," says activist Maria Gunnoe), the film shows how this community of multi-generational miners comes to terms with the paradox at the center of their lives. —*Cindy Fuchs (Ritz at the Bourse)*

MR. POPPER'S PENGUINS | B

If you've read the classic kids' book, don't expect a faithful adaptation. Jim Carrey plays a very modern Mr. Popper, who's got the standard flaw of the movie dad: He spends too much time with his work and too little with his family. What's less standard is his approach to solving the problem, which involves an intimate relationship with a bunch of Antarctic fowl. The penguins are delivered as an unexpected gift, and, of course, chaos ensues. Despite the film's predictability, the penguins' antics are actually pretty funny: it's hard to resist, for example, the idea of a pack of slippery birds sliding on their bellies through the spiral-shaped Guggenheim. Meanwhile, the combination of real penguins and computer-animated ones is surprisingly seamless. Carrey is back in his stretchy-faced, silly-voiced element, though *Popper*'s much mellower than Carrey's early characters. He seems to be enjoying himself as a douchebag with a heart of gold. Carla Gugino, Angela Lansbury and the rest of the cast are effective, and despite an overdose of penguin poop jokes, the script is remarkably witty. Just not quite witty enough to warrant seeing without kids in tow. —*Matt Carter (UA 69th St., UA Grant, UA Riverview)*

SUBMARINE | A-

Taking its cues from what narrator Oliver Tate (Craig Roberts) calls "the Super 8 film of memory," Richard Ayoade's big-screen debut is an uncommonly touching, razor-sharp coming-of-age tale. Whether the aim is losing his virginity or propping up his parents' foundering marriage, Oliver is an inveterate schemer, but he's not quite the genius he imagines. He successfully gets his desired girlfriend's attention by bullying a less popular child, but he's remorseful enough to type up a self-improvement guide for his victim. Ayoade, best known as the more socially inept of *The IT Crowd*'s tech geeks, coaxes comic performances from an unlikely cast, including Noah Taylor as Oliver's oceanographer dad and Paddy Considine as a mulleted New Age guru who's an old flame of his mom (Sally Hawkins). But the sometimes goofy set pieces surround a fundamentally melancholy core, like a laugh exploring in an empty room. It's a tricky balancing act, but Ayoade rarely falters. —*Sam Adams (Ritz at the Bourse)*

THE TRIP | B+

Read Shaun Brady's review on p. 23. (Ritz at the Bourse)

+ CONTINUING

THE HANGOVER PART II | B

Yep, this loud, short-sighted and satisfying (in a Snickers bar kinda way) sequel, which sees the crew flying to Thailand for the wedding of Stu and his fiancée, Lauren (Ed Helms and Jamie Chung), is only a slightly tweaked version of the 2009 original. Swap Vegas for Bangkok. Keep Type A dickbag Phil (Bradley Cooper), one-liner machine Alan (Zach Galifianakis) and Mr. Chow (Ken Jeong) exactly the same. Add a nicotine-addicted monkey and Paul Giamatti. Is it safe and lazy? Absolutely, but we should be thankful that Todd Phillips didn't cave to the natural pressure to go all New Coke on a sample formula that begets surefire results. —*Drew Lanor (Pearl, Roxy, UA 69th St., UA Grant, UA Riverview)*

INCENDIES | A-

Arab-born Montréal twins Jeanne and Simon are enlightened and burdened by the reading of their mother's will, tasked with delivering letters to their unknown father and unsuspected sibling. Both roads lead to an unidentified Middle Eastern country where their mother's life comes flooding back in flashback form. The film pushes easy lessons in human equivalence — responsible, no doubt, for its Oscar nomination — but much tougher ones about the killing residue of history, as well. —*S.A. (Ritz at the Bourse)*

JUDY MOODY AND THE NOT BUMMER SUMMER | D+

Third-grader Judy (Jordana Beatty), worried by the prospects of having a lackluster summer, invents a game that involves completing dares and earning "thrill points." As she falls behind her pals in the competition, Judy, with younger brother Stink and peculiar but cool Aunt Opal (Heather Graham) sets out to capture the mythical creature Big Foot. Beatty easily steals the show as a charmingly dorky portrayer of pre-adolescent innocence. Comedic, but not mature, this film is for kids — especially kids who have problems sitting still for an hour and a half. —*Grace Oriolare (UA 69th St., UA Grant, UA Riverview)*

movie shorts

MIDNIGHT IN PARIS | B+

No filmmaker has been so self-aware and yet so trapped by his own neuroses as Woody Allen. *Midnight in Paris* is his latest auto-diagnosis, recognizing his chronic discontent and romanticization of an ideal other time, other place. That would be 1920s Paris, which screenwriter Gil (Owen Wilson) paints for on his own gilded age. Despite his role as chronicler of modern intellectual life, Allen has never shied away from leavening his films with fantasy, and the latest iteration results in his best film in recent memory, light and amiable but honestly funny. —*S.B. (Ritz Five)*

SUPER 8 | C+

Despite its hush-hush advance publicity, J.J. Abrams' third feature is only incidentally a monster movie. He ushers his characters through pro forma rites of passage, but the movie's sentiment feels stock and unsincere, a knockoff of producer Steven Spielberg's lesser efforts. *Super 8* offsets the gooey stuff with a few trumped-up action sequences, but when the clangor dies down, there's nothing worth listening to. —*S.A. (Pearl, UA 69th St., UA Grant, UA Riverview)*

THE TREE OF LIFE | A-

Terrence Malick's phenomenal, phenomenological *The Tree of Life* tells the story of Jack, whose father (Brad Pitt) drills his three sons ceaselessly on his version of proper behavior. His wife (Jessica Chastain) is a less defined presence, powerfully emotive but barely sketched. The opening narration lays out a struggle between the principles of grace (formative, forgiving, divine) and nature (earthly, destructive), attributes which sync loosely with the parents themselves. Malick's reach extends far beyond the confines of time and place, to the edges of the universe and the dawn of life. There hasn't been anything like *The Tree of Life* in years, and until Malick makes another movie, there won't be. —*S.A. (Ritz East)*

X-MEN: FIRST CLASS | C-

The polished action that bolsters Matthew Vaughn's prequel treatment of

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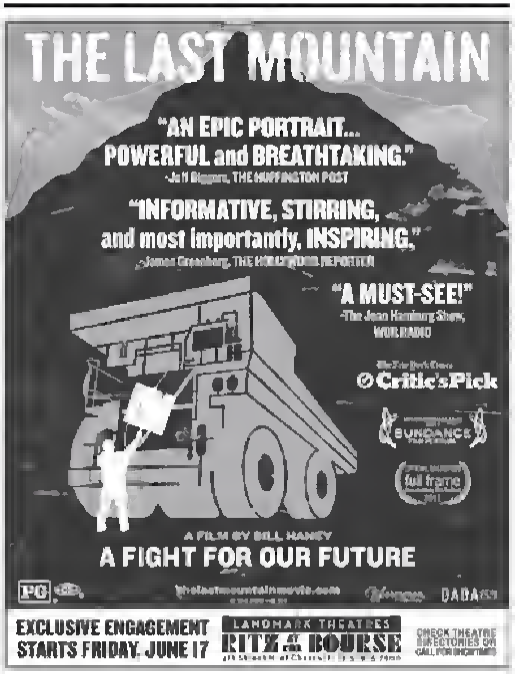

+ ALSO PLAYING

BRIDESMAIDS | A-
UA Riverview

CAVE OF FORGOTTEN DREAMS | C+
Ritz at the Bourse

KUNG FU PANDA 2 | B
Pearl, UA 69th St., UA Grant, UA Riverview

PIRATES OF THE CARIBBEAN: ON STRANGER TIDES | C-
UA Grant, UA Riverview

For full movie reviews and showtimes, visit citypaper.net/movies

the *X-Men* franchise can't make up for its misplaced handling of both history and nostalgia. The early '60s Cold War setting does hew to the early days of the *X-Men* comics, but this isn't a straight origin story so much as an excuse to roll out a bunch of young, apropos-of-nothing characters with little to do and less to say (*Degrassi* style!). Vaughn lazily skews the signature personal identity struggles that plague the mutant community with garden-variety teen angst, and not even an ultra-excessive performance by Kevin Bacon as dapper villain Sebastian Shaw can make that fun to watch. —*D.L. (Pearl, UA 69th St., UA Grant, UA Riverview)*

+ REPERTORY FILM

AMBLER THEATER
108 E. Butler Ave., Ambler, 215-346-7855, amblertheater.org **Modern Times** (1936, U.S., 87 min.). Charlie Chaplin must learn to live in an industrial society. Thu., June 16, 7 p.m., $8. **Jurassic Park** (1993, U.S., 127 min.) "We've made living biological attractions so astounding that they'll capture the imagination of the entire planet." Mon., June 20, 7 p.m., $8.

AWESOME FEST
Pizzeria Schmidt's, Second and Hancock streets, theawesomefest.com. **Super** (2010, U.S., 96 min.): An everyday man becomes a pathetic superhero when his wife gets involved with a drug dealer. Sun., June 19, 8 p.m., free.

THE BALCONY
1003 Arch St., 215-922-8888, thetrocadero.com. **Top Gun** (1986, U.S., 110 min.): "Holy shit, it's Maverick and Goose," in Ray-Bans! Mon., June 20, 8 p.m., $3

BRYN MAWR FILM INSTITUTE
824 W. Lancaster Ave., Bryn Mawr, 610-527-9898, brynmawrfilm.org

Butterfield 8 (1960, U.S., 109 min.) In-her-prime Liz Taylor plays a New York socialite who doubles as a call girl. Tue., June 21, 7 p.m., $10

COLONIAL THEATRE
227 Bridge St., Phoenixville, 610-917-1228, thecolonialtheatre.com. **The Godfather Marathon** All three *Godfather* films get 35 mm treatment. Sat., June 18, 10 a.m., $8-$20. ***Force of Evil*** (1948, U.S., 78 min.) While representing a crooked N.Y. gang, an unethical lawyer gets involved in the "numbers racket." Sun., June 19, 2 p.m., $8. ***Restrepo*** (2010, U.S., 93 min.) Filmmakers spend a year with a platoon stationed in a deadly Afghanistan valleys. Sun., June 19, 4 p.m., $8.

INDIE FILM SERIES
Headhouse Square, Second and Pine streets, 215-625-7388, southstreet.com. **Local Short Films** Including *The Confession*. Wed., June 22, 8 p.m., free.

INTERNATIONAL HOUSE
3701 Chestnut St., 215-895-6535, thousephilly.org. **The Essay** (1963, France, 100 min.) Chris Marker's "mind-bending, free-form travelogue" chronicles his journey from Africa to Japan. Fri., June 17, 7:30 p.m., $8. ***Taste of Cherry*** (1997, Iran, 99 min.) A man desperately scrambles through the streets of Tehran in search of salvation. Sat., June 18, 7 p.m., $8

movie shorts

FRIENDS OF THE PHILADELPHIA CITY INSTITUTE LIBRARY
Free Library, Philadelphia City Institute Branch, 1905 Locust St., 215-685-6621, freelibrary.org. ***Henry and June*** (1990, U.S., 137 min.) A telling of a steamy love triangle involving playwright Henry Miller and his wife June. Wed., June 22, 2 p.m., free.

MUGSHOTS COFFEEHOUSE AND CAFE
2100 Fairmount Ave., 267-514-7145, mugshotscoffeehouse.com. ***Sky High*** (2005, U.S., 100 min.) A teenage superhero just wants to be like everyone else. Fri., June 17, 7 p.m., free. ***Road to Perdition*** (2002, U.S., 117 min.) A hit man's son accidentally gets a glimpse of what daddy does for a living. Mon., June 20, 7 p.m., free.

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the agenda

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[easy as pie and just as tasty]

OUT STANDING IN HER FIELD Zoe Muth plays the Tin Angel tonight.

GENEVIEVE PIERSON

The Agenda is our selective guide to what's going on in the city this week. For comprehensive event listings, visit citypaper.net/listings.
IF YOU WANT TO BE LISTED: *Submit information by email (listings@citypaper.net) to* ***Josh Middleton*** *or enter them yourself at citypaper.net/submit. event with the following details: date, time address of venue telephone number and admission price. Incomplete submissions will not be considered and listings information will not be accepted over the phone.*

THURSDAY

6.16

[country]

+ ZOE MUTH & THE LOST HIGH ROLLERS

Country music's filled with classic tunes about poor girls shooting down would-be suitors with one withering line, and Zoe Muth & The Lost High Rollers add another great one with "If I Can't Trust You with a Quarter (How Can I Trust You With My Heart?)." Miss Muth lends two hits to a guy she meets at the bar—but when the jukebox starts playing his selection, she wishes she hadn't. We knew Seattle dames know their music, but, damn, she's cold. "When you said that you never heard of John Prine/Well, I knew right away you weren't worth my time." Luckily, the rest of *Starlight Hotel* (Signature Sounds) proves Muth and her band are worth getting to know.

—M.J. Fine

Thu., June 16, 8 p.m. $15, with Jim Hanft. Tin Angel, 20 S. Second St., 215-923-0978, tinangel.com.

[theater]

+ TWO INTO ONE

"Formula" is easily dismissed, but sometimes it's a huge challenge—consider the sonnet, or the theatrical farce. Ray Cooney's written 37 farces, all hits on London's West End, and Hedgerow Theatre just opened its 10th annual summer Cooney. *Two Into One* showcases his winning formula. In the pursuit of illicit sex, a web of lies builds to hilarious consequence. An elected official seeking rookie (Shaun Yates) arranges a hotel tryst with the help of his bumbling secretary (Zoran Kovac) who books the rendezvous in a room adjacent to his boss's wife (Rebecca Cureton), who has her own naughty agenda. Soon, all three build a teetering Jenga tower of lies in Jared Reed's high-speed, door-slamming poetic romp. Cooney didn't create philandering politicians, though—they've been around much longer, which makes *Two Into One* feel very current, though (thankfully) no Weiners make a cameo.

—Mark Cofta

Through Aug. 7. $22-$25. Hedgerow Theatre, 64 Rose Valley Road, Media. 610-565-4211, hedgerowtheatre.org.

[reading]

+ BLOOMSDAY

Every June 16, literary buffs unbury their noses from dusty books and come out of the woodwork (aka the library) to participate in Bloomsday, a worldwide celebration of James Joyce's *Ulysses*. The 19th annual open-air festival takes place at the Rosenbach Museum & Library, where the exhibit "Exile Among Expats: James Joyce in Paris" showcases the iconic novel's original, handwritten manuscript along with other Joycean artifacts. At the center of the celebration is a dramatic public reading of the book from some of Philadelphia's finest—including a section read by total Joyce nut Mayor Michael Nutter.

—Diana Campeggio

Thu., June 16, noon-7 p.m., free. Rosenbach Museum & Library, 2008-2010 Delancey Place, 215-732-1600, rosenbach.org.

[opera]

+ ACADEMY OF VOCAL ARTS

Ghenady Menrosa is the go-to guy for Russian vocal music in Philly. His long-standing Russian Romance recitals at the Academy of Vocal Arts are perennial sell-outs. It seems to be on a one-man crusade to demonstrate the greatness of the Slavic opera repertoire which has always been overshadowed by Italian-centric American opera culture. This is the first year for his Russian Opera Workshop, which is currently under way, and features a series of master classes culminating in two opera productions, both featuring the music of Tchaikovsky. *Eugene Onegin* is up first, a superb work that is as tuneful and dramatic as anything Italian, and the workshop concludes with the sumptuous late-in-life creation *Iolanta*.

—Peter Burwasser

Russian Opera Workshop master classes June 16 and July 16, 18, 18 and 20, 1 p.m. Eugene Onegin performances, June 23-24, 7:30 p.m. Iolanta performances, July 25-28, 7:30 p.m. free. Academy of Vocal Arts, 1920 Spruce St., 267-475-6500, russian operaworkshop.com.

FRIDAY

6.17

[experimental/ambient]

+ TATSUYA NAKATANI GONG ORCHESTRA

It's doubtful that anyone who's ever seen Tatsuya Nakatani's solo performances, in which the master percussionist deftly juggles a wealth of instruments from tiny noisemakers to enormous gongs, has ever come away thinking he lacks in the limb department. But even if from the outside it appears he has the dexterity of an octopus, Nakatani himself has sonic concepts that simply can't be realized by only two arms. Enter the Gong Orchestra, a five-person ensemble conducted by the Osaka-born, Easton-based experimentalist, which allows for a far greater range of sound and interaction. Despite the ear-splitting volume allowed

by the instruments, the gongs — collected during Nakatani's world travels and played with handmade bows and mallets — are most often used to generate unearthly drones, what he refers to as "a metallic temple of deep harmonies."

—Shaun Brady

Fri. June 17 | 8 p.m., free, Rotunda, 4014 Walnut St., bowerbird.org.

[rock/pop]

✚ THE FEELIES

Today's Feelies — who reformed a couple years back after an extended hiatus that most assumed was an end, and who recently dropped their first record in a full 20 years — are hardly the nervous, jittery adolescent post punks who spurted out 1980s landmark *Crazy Rhythms*. Then again, that's basically been true ever since. Only two members of that incarnation remained for the band's middle three records ('86–91), and it's those albums' relaxed, strummy rootsy comfort rock that the New Jersey foursome pick up like an old habit on *Here Before* (Bar/None), easy as pie and just as tasty.

—K. Ross Hoffman

Fri., June 17 | 8 p.m., $24, World Cafe Live, 3025 Walnut St., 215-222-1400, worldcafelive.com.

[comic books]

✚ COMIC CON

It's not the signings or the back-issue wild goose chases that make the Philly Comic Con (née Wizard World) so memorable. It's the people-watching. There's the celebrities — Pam Grier, Bruce Campbell, Billy Dee Williams, Vivica A. Fox, Adam West, Richard Roundtree, and on and on — and then there's the regular fanboys and geekgirls dressed like Jedi, Borg and Cthulu. Please, somebody dress like Cthulu.

—Patrick Rapa

Fri.–Sun., June 17–19, $25–$55, Philadelphia Convention Center, 1101 Arch St., wizardworld.com.

[dance]

✚ SAM-GAM BAM!

The best things come in threes. *Lord of the Rings*. Rock, paper, scissors. Threesomes. Further proof of the joys of collaboration is Sam-Gam BAM!, a fusion of three dance groups bringing together modern American and traditional Indian influences. (Sam-gam means "flow together" in Sanskrit.) The alliance — modern movement troupes Group Motion and Headlong Dance Theater, plus Three Aksha, a traditional Indian dance company — will fuse modern interests with the ritualistic Bharatanatyam style of dance, a movement in which the dancer portrays the soul. When combined, the collaborative effort may prove to be another great trio. Move over, Peter, Paul and Mary.

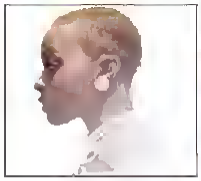
—Meg Augustin

Fri.–Sat., June 17–18 and Thu.–Sat., June 23–25, 7:30 p.m. Sun., June 19, 3 p.m., $15, Mandell Theater, 3300 Chestnut St., headlong.org.

[jazz/festival]

✚ WEST OAK LANE JAZZ AND ARTS FESTIVAL

West Oak Lane's annual fest is always a good time, and this year's lineup is more than impressive. Chaka Khan, Men of Soul, Roy Ayers — not to mention representatives of the next generation of jazz like Chrissette Michele (pictured), Crystal J. Torres and Tia Fuller. In addition there's a fine arts and crafts fair, an international food court, an area for family fun and plenty of local flavor.



—Cassie Owens

Fri.–Sun., June 17–19, all day, free, 7100–7400 blocks of Ogontz Avenue, westoaklanefestival.com.

[dj nights]

✚ GET SOME

Lunascerch sodas and Sugar Industries are celebrating the first anniversary of their monthly throwdown. Over the past year, Get Some has hosted local favorites like Isaac Jordan, Jay Ski and Romes, and now for this special night

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they've brought us Portland, Ore.'s infamous Doc Adam. Doc holds down an impressive resident DJ schedule, has a deep list of production credits and is part of AnteUpPDX.com. Get some spiffy gear on your body, put some spending money in your pocket and party the night away.

—Gair "Dev79" Marking

Fri., June 17, 9 p.m.–2 a.m., $10/$5 with RSVP (gotsmeparty@gmail.com) with DJ Stereotype and MC White Mike Oz. Walnut Room, 1709 Walnut St., 215-751-0801, walnutroom.com.

SATURDAY

6.18

[festival]

+ JUNETEENTH JAM

This weekend, the African American Museum in Philadelphia (AAMP) is celebrating 35 years with a 35-hour celebration. The free event's activities include everything from chess and line dancing lessons to African American mural tours and stargazing with astronomer Derrick Pitts. Bring a few Red Bulls; it's going to be a long one.

—Christopher Seybert

Sat., June 18, 8 a.m. to Sun., June 19, 7 p.m., free. AAMP, 701 Arch St., aamp museum.org.

[tribute/punk]

+ MIKEY WILD: A CELEBRATION OF HIS ART AND MUSIC

He could sang like GG Allin, or Bob Dylan, or Damel Johnston, or nobody else, really. He was the Mayor of South Street and, starting in the '80s, you'd often see him wandering the blocks of shallow South Philly humming cigarettes, shooting the shit and hawking his funny, primitivist marker sketches. He was punk before you were. Mikey Wild, a true Philly legend from another time, passed away May 25 after a three-year bout with lung cancer. For this tribute and benefit, Pageant Soloveev is spinning his music, auctioning his art and screening Isaac Williams' 2010 short horror film *Paying the Price*, starring Wild in dual roles as Vincent Price and his twin brother, Brandon.

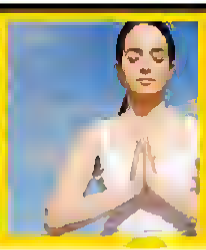
—Patrick Rapa

Sat., June 18, 5–8 p.m., donations accepted, Pageant Soloveev, 807 Bainbridge St., 215-925-1838, pageantsoloveev.com.

[rock/pop]

+ ARCHITECTURE IN HELSINKI

Melbourne's ace Finnish Architecture in Helsinki — surely among the greatest indie-pop singing acts of the last decade — returned last month after a four year



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6/23 • Matthew and the Atlas

6/24 • Pat McGee CD RELEASE SHOW

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6/26 • The Parlotones

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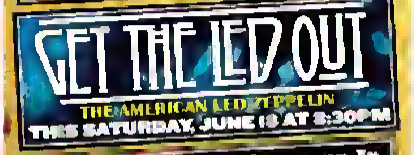

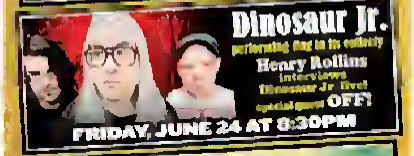

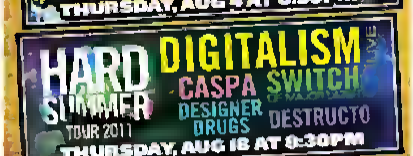

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SUNDAY JULY 17

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THE DROWNING MEN

SATURDAY, JULY 30

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JUNE 23
Veteran Freshmen Presents J* Davey
w/ Elevator Fight

JUNE 24
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JUNE 25
Richie Spice & Friends

JULY 16
R5 Presents:
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JULY 20
Toots and the Maytals

JULY 22
The White Panda
w/ OCD: Mooski & Twist

JULY 23
Further After Party
w/ Splintered Sunlight

JULY 30
American Babies

AUGUST 3
DJ questlove

AUGUST 6
Michael Rose &
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By Julia West

COME SALE AWAY

A wise Shopping Spree–er squirrels away bits of her paycheck all winter in order to splurge on fresh duds come summertime. Sharper still is the hunter who waits patiently for the best sales, ready to pounce on discounted frocks and cheap city-slicker sandals. That time has come, young bargain-hunter, so go forth and renew your wardrobe while saving a bunch of cash.

Thirsty Thursdays at Art Star *Thursdays 5–8 p.m., free, Art Star, 623 N. Second St., 215-238-1557, artstarphilly.com* ➤ As a way of loosening us up with make-you-wanna-spend libations, this NoLibs boutique hosts Thirsty Thursdays all summer with enough cocktails — and discounts — to make your head spin. On these special evenings, regular-priced items are 15 percent off with an additional 10 percent off sale items. It might just be the best drunk-spend ever. Plus, for the remainder of June, all clothing (including the pictured tee "Inky Face," by 1% Talent) will be 15 percent off all the time. As any math major can confirm, it all adds up to loads of savings.

Last Call at Puss in Boots *Fri., June 17, 6–10 p.m., free, 1134 S. Ninth St., 215-225-7677, pussinbootsboutique.com* ➤ While most sales bring joy, this one comes on a sadder note. Puss in Boots, a vintage shoe shop in the Italian Market, will close its doors for good on June 19. In anticipation of its last day, the shop's hosting a last-minute sale (complete with free beer), cutting prices on most merch to 50 percent off. Even the furniture's up for grabs. But don't look so glum, chum: Although the physical store will be gone, Puss in Boots' Etsy shop will relaunch in the fall. The farewell party's on Friday, so dry your eyes and cheer yourself up with a little discounted retail therapy.

(julia.west@citypaper.net)

Have an upcoming shopping event? Give it here. E-mail listings@citypaper.net.

absence with *Moment Bends* (V2/Cooperative), an ingratiatingly warm and sunny collection that pares down the whippersnapper spunk of their early days for a more streamlined, synthier style. The mellowed approach still packs plenty of fizz (and, true to form, at least one top-shelf, made-to-order summer jam in the infectious "Contact High"). Just don't get so mellowed you forget to shout out for "Do the Whirlwind." In keeping with the theme of geographical misdirection, gangly weirdo-folk openers Norwegian Arms hail from Philly.

—K. Ross Hoffman

Sat., June 18, 8 p.m., $19–$24, with Norwegian Arms, World Cafe Live, 3025 Walnut St., 215-222-1400, worldcafelive.com.

[arts fest]

+ SUMMER SOLSTICE

Kicking off a season of beat-the-heat events, the Kimmel Center presents Summer Solstice, a jam-packed 14-hour celebration of Philly arts and music that takes place within the air-conditioned confines of the city's coolest (get it?) performing-arts powerhouse. The day kicks off with a drum circle, activities for kids and an onslaught of dance and musical performances from artists like Threads Oboe Trio, Tempesta di Mare and Rennie Harris RHAW. As dusk approaches, look for a more adult lineup of baps, including concerts by The Plants, Nicole Reynolds, and hip-hop duo DJ Ultraviolet and Ethel Cee. And for those looking for something rougher, the party caps off with a performance by the ladies of Bob & Barbara's notorious drag show.

—Khoury Johnson

Sat., June 18, noon–3 a.m., $10, Kimmel Center, 300 S. Broad St., 215-893-1999, kimmelcenter.org.

SUNDAY

6.19

[rock/pop]

+ FOLKLORE

Since moving to Philadelphia in 2008, Jimmy Hughes has juggled two working versions of his indie orchestra Folklore — one 11-piece up in these parts, and another in his old stomping grounds of Athens, Ga. Released last Tuesday on local imprint Single Girl Married Girl, the band's third album, *Home Church Road*, distills the best of those two long-standing psych

scenes: Elephant 6-ish bassoons and trumpets that mix with warm Psychadelphia guitar fuzz and beaty tempos. Sunday's release show at Tritone will showcase merely the Philly lineup, but dare we dream that one day we'll get to take in a set by the 20-odd piece mega-Folk lore that played the Caledonia Lounge in Athens last year?

—John Vettese

Sun., June 19, 8 p.m., $8, with Arrah and the Firns, Hermit Thrushes and Bronkfast in Pur, Tritone, 1508 South St., 215-545-0475, tritonebar.com

MONDAY

6.20

[rock/pop]

+ FLORENCE + THE MACHINE

If Florence + The Machine had remained our little secret, maybe they'd be supporting their second album in some sweaty club. Or maybe they'd be kaput. Instead, nearly two years after *Lungs* came out, the throngs will gather in the great outdoors to sing along to Florence Welch's arty, percussive anthems and eat up any crumbs from the long-awaited follow up. Recording for album No. 2 is under way, but any breakthrough diva worth her salt requires a break for a summer tour "Dog Days Are Over"? No way.

—M.J. Fine

Mon., June 20, 7 p.m., $40, with Twin Shadow, Pontiak, Pier 34 Penn's Landing, Columbus Boulevard and Spring Garden Street, ticketmaster.com.

TUESDAY

6.21

[musical]

+ NEXT TO NORMAL

There may be more talk of suicide than *Spring Awakening* and more decay than *Rent* in *Next to Normal*. Yet the wonky Broadway rock musical stuck in the American suburbs, which glums on to angsty issues like self-abuse, drug abuse, depression and grieving, comes across as oddly sprightlier and more delightful than those sung songy theatrical showcases. That's not to say lyricist Brian Yorkey's questions or Tom Kitt's mood-swing score is the stuff of *Carly* — but the leaps into quaint chamber pop and country and western twang that fill *Next to Normal* could certainly be reworked into a Rihanna video. One person to blame — or cheer for — is Alice Ripley, who, as the bipolar-disordered housewife in the middle of the musical, wears denial like a skin and faces the anesthetized soul of her heart break with a sad but knowing grin. I'll drink to that.

—A.D. Amorosi

Tue., Sun., June 21-26, $20-$80, Academy of Music, 1420 Locust St., 215-893-1999, kimmelcenter.org/broadway.

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INDIE DANCE PARTY NO COVER

TUE 21
DON JUAN'S
40TH B-DAY BASH!
MURPHY LAW, MAXIMUM PENALTY
SOCIAL DECAY, PUNK ROCK
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$15 PROCEEDS GO TO BANDS

WED 22
FAST TIMES
80 S/90 S DANCE PARTY
ROMES & TOO DOPE NO COVER

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TRORREAKSTECH
LD/R&B
EGOTH/INDUSTR
ORLOTRANCE
OCKELECTRORRE
CRRO SOUL/R&B
ELECTROREG
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LD
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portioncontrol
By Drew Lazor

GOOD APPLE

➤ **THOSE LOOKING FOR** an accessible alcoholic reprieve from Philly Beer Week need only cast a bleary-eyed glance across history, to the noble era of our Founding Fathers — by way of Northeast Philly. That's where Revolution Cider, the only commercial apple cider made in Philadelphia, recently began production.

Brothers Gideon and Jonathan Gradman founded Revolution in 2009 and began cider-making this spring. Jonathan, who studied history at Brandeis University and later completed the Master Brewer's Program at UC–Davis, was fascinated by the cider traditions of the early Americans and heavily researched the process.

The Gradmans' resultant Frankford cidery is "a true small-batch operation," according to Gideon, who oversees sales and marketing. "We really are trying to emulate the methods and the style of colonial cider." That means Revolution cranks out only a few hundred gallons of product at a time, naturally conditioning the 6.5 percent ABV beverage to a sparkle in 12-ounce beer bottles. They're sourcing apples from Weavers Orchard in Morgantown, using a blend of varieties to achieve a product comparable to the cider-with-a-bite enjoyed by Adams, Revere, Washington, Franklin and their cravat-wearing ilk.

Cider often requires "apples you might not eat," says Gideon of their Weavers-derived raw ingredients. "The apples at the grocery store might not make a very good cider. Apples that are tart, sour or acidic are not necessarily great to taste raw, but can add a lot of flavor characteristics to cider."

The product itself, currently available at Philly venues like Supper Tria, Biba and Watkins Drinkery, pours a cloudy sun-yellow hue — similar in appearance to a Belgian wit, with maybe the slightest tint of apple green. It's assertively effervescent to start, but if you let it sit and relax for a few, the unadulterated flavors — apple (more peel than juice) and a little funk (bottle-conditioning produces a small amount of sediment) — really come through.

Revolution's biggest point of appeal, however, is something it lacks — sweetness. Colonial cider-philes liked their stuff bone-dry, and that's how the Gradmans like theirs, too. Put it to the test this Monday at MidAtlantic, which will host Revolution Cider for a happy hour complete with paired bites from the kitchen.

(drew.lazor@citypaper.net)

+ Mon., June 20, 5–7 p.m., pay as you go. MidAtlantic, 3711 Market St., 215-386-3711, midatlanticrestaurant.com. For more on Revolution, visit revolutioncider.com.

BREAST STOP: Brined in Earl Grey tea and accompanied by white asparagus, morels and pickled sour cherries, Mica's magret duck breast is an apt reflection of the Chestnut Hill restaurant's intense creativity.

NEAL SANTOS

[review]

MINERAL RICH

Chip Roman mines Chestnut Hill for Mica.

By Adam Erace

MICA | *8609 Germantown Ave., 267-335-3912, micarestaurant.com. Dinner Tue.–Thu., 5:30–10 p.m., Fri.–Sat., 5–11 p.m., Sun., 5–9 p.m., closed Mon. Appetizers, $9–$14, mid-courses, $12–$17, entrées, $25–$33, desserts, $9. Currently BYOB. Reservations recommended.*

A long moment passed between the blondes, one a fresh-faced waiter, the other a jeweled flamingo in a green pashmina. They regarded each other, not uneasily, across the table.

"Unctuous?" the leggy lady laughed. "I have no idea what that word means."

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"Unctuous" is how the server had described the short-rib ravioli topped with shaved asparagus, one of the mid-courses on the three-part menu at Mica, Chip Roman's sophisticated Chestnut Hill sequel to his Conshohocken smash, Blackfish. A week earlier, I'd had a similar ravioli, filled with braised veal breast, floating on porcini bubbles. I wouldn't characterize those ravs as unctuous; in texture and flavor, the wavy-skirted pasta saucers were downright diaphanous.

I couldn't discern the rest of the server-patron exchange — at 37 seats spread between two moss-green dining rooms, miniature Mica can get noisy. But mostly it was because I was in deep study of the best-looking (and best-tasting) potato salad I'd ever seen: sous-vide spheres of new, sweet and purple potatoes, looking like a multicolored collection of mini-golf balls driven down a fairway of cumin mayo, grilled ramp stalks, dried cranberries and crumbles of truffle powder.

I'm sorry to report the conclusion of ramp season has taken the potatoes off the menu. One wonders what else will change at Mica now that chef Jason Cichonski is making a retreat from Chestnut Hill to begin readying the restaurant he and Roman, longtime friends, are opening together in the old Amuse space.

This was always the plan for Mica, that it would be a placeholder for Cichonski, previously the chef at Lacroix following Matt Levin's departure. Glimmers of the young bol's talent flash across the menu, tuna with banana! Mozzarella marinated in kimchi! Strawberries macerated in cola syrup, hidden beneath a cloud of aerated elderflower yogurt freckled with black sesame seeds! It's exciting stuff, but there's not enough of it to make Mica completely compelling just yet.

Some dishes were almost there. Seared scallops sparkled over twangy gooseberry pulp, but other complementary ingredients could have worked harder than hearts of palm and white chocolate powder. Classic carnaroli and nontraditional sushi rice have been alternated for the nutty brown butter risotto with clams, but a lack of brightness was the more pressing issue. More basil, perhaps a spark of lemon zest, would sharpen up the dish's richness.

Now Roman is taking the reins, and his style is admittedly "much more traditional" compared to Cichonski's. "Jason is more push the edge, push the edge, push the edge," says Roman. "I keep him in check, and he keeps me constantly thinking."

>>> continued on page 42

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+Mineral Rich
<<< continued from page 41

"I keep him in check," says Roman of Cichonski, "and he keeps me constantly thinking."

Not that Roman lacks creativity. His steaky blocks of Earl Grey-brined magret duck breast blew me away, the plate wired with explosive pickled sour cherries. More cherries (in a purée), soft morels, charred white asparagus and a riveting duck jus — Roman worked the sauce station at Le Bec-Fin for five years — orbited the fowl, coming together to create something special.

This is what I'd like to see more of at Mica. More pretty pea soup with yuzu, hamachi and crispy couscous. More lush halibut brandade piped down seeded lovash crackers. But less of the joyless wilted pea leaf and shaved carrot salad tossed in loose, briny black olive vinaigrette — a throwaway side to local, line-caught tuna (Ocean City represent!) seated on a fun stripe of sous-vide banana purée. There's also a perfectly tasty, perfectly safe poularde with green-market veggies and not enough crispy skin, and a blackberry clafoutis bore for dessert.

There are location constraints to be considered, Roman admits, and like Mica's well-heeled chantele, the surgically precise cuisine feels very mature. Roman and Cichonski are 32 and 26, respectively; the menu should shake with swagger and verve. Instead, it too often tiptoes up, asks for your number and darts away before you can give an answer.

"Not everyone wants to do a tasting menu," Roman says. "Sometimes people want a salad and a piece of roasted chicken, and that's fine. Three years ago, that would've made me mad. Now I'm a little more in check." So he puts out a salad — I didn't have it but I saw it, greens and blueberries and feta loaded into a gorgeous glass globe — and that poularde, whose saving grace was a dreamy, dashi-cooked polenta bianca.

Everyone might not want a tasting, but Mica still offers them, five to seven courses, or more if you book the chef's table in the back. On Wednesdays, four-course prix-fixes rally around a thematic protein, like soft-shell crabs one night I visited. These were among the most vibrant plates at Mica: tempura legs angling up from a cool tomato gazpacho (home to the kimchi mozzarella), yellow polenta-stuffed bodies on rafts of tangy fried green tomatillos, and a crispy whole crab streaked with sweet-and-sour tamarind cocktail sauce. Cichonski charges with a "shitload of fresh grated horseradish."

Including dessert, the soft-shell crab prix-fixe was just $45, and generally, the prices at Mica are less expensive than you might think. You get a lot for your money here. Amuse bouches, fancy bread-and-butter service, a laced-up staff as polished as tumbled stone and a top-flight wine program that's pending city approval.

Much of the foundation is laid for Mica to become one of the area's most exciting restaurants. All tastings all the time is Roman's eventual goal, two-and-a-half-hour, 10-course orchestras with views of the storybook train station. Is Chestnut Hill ready for that? Is it ready for unctuous?

Perhaps the blonde two tables over had the answer. She ordered the short rib ravioli and ate the whole thing.

(adam.erace@citypaper.net)

[the week in eats]

+ WHAT'S COOKING

Phillip Silverstone Wine Tasting at Jet Wine Bar *Sun., June 19, 4–6 p.m., $35* ➤ Philly host of WRTI's "Time Out For Fine Wine," will host a casual Dad's Day tasting at Jet this Sunday. Expect samples and discussion on summer-friendly vino like torrontés, pinot noir, rapasso and sauvignon blanc, accompanied by light snacks from Jet's kitchen. All fathers in attendance get a signed copy of Silverstone's *Cheers! The World of a "Wine-Osaur"* (Camino Books). *Jet Wine Bar, 1525 South St., 215-735-1116, jetwinebar.com.*

Taste of the Nation *Mon., June 20, 6:30–9:30 p.m., $85–$145* ➤ This event sends 100 percent of its proceeds to Share Our Strength, the national cooperative combating childhood hunger. Chef chair Jennifer Carroll (10 Arts) and mixology chair Phoebe Esmon (Farmers' Cabinet, Noble) head up the fête. Bar Ferdinand, Cochon, Han Dynasty, Khyber Pass Pub, Lacroix, Mémé and Modo Mio are just a few of the local eateries that'll be in attendance. Tix will be available at the door but are cheaper in advance; VIP tix give you an hour jump on the crowds. *Millennium Ballroom at Loews Hotel, 1200 Market St., 877-26-TASTE, strength.org/philadelphia.*

Goat: Meat, Milk, Cheese Dinner at Fork *Wed., June 22, seatings between 6:30 and 7:30 p.m., $45* ➤ In the cookbook *Goat: Meat, Milk, Cheese* (Stewart, Tabori & Chang), Bruce Weinstein and Mark Scarbrough explore the positive sustainable impact goat products can have on our diet and on the environment. Fork's Terence Feury is putting these bleating hearts to the test in his kitchen, where they'll prepare dishes like gnocchi with goat fricassee and aged goat cheese, and braised/grilled baby goat with Swiss chard and ratatouille. Call for reservations. *Fork, 306 Market St., 215-625-9425, forkrestaurant.com.*

A Cupcake Wonderland *Cupcake Wars* Viewing Party *Tue., June 21, 7–10 p.m., pay as you go* ➤ Philly-based bakers A Cupcake Wonderland, aka Lily Fischer and Erin Bailey, filmed an episode of Food Network's *Cupcake Wars*, and it's debuting this Tuesday at 8. Join them at Urban Saloon to watch the show and sample the cupcake varieties baked for it. There'll be drink specials and a T-shirt and cupcake raffle, too. *Urban Saloon, 2120 Fairmount Ave., 215-232-5359, theurbansaloon.com*

—Drew Lazor

feeding frenzy

By Drew Lazor

➤ **NOW SEATING**

Revolution House | The Snow White Diner at Second and Market never looked like it was gonna go anywhere — that's why the dramatic overhaul that's produced Revolution House is nearly unbelievable. Owned by Luca Sena of Ristorante Panorama and partner John Poulos, Revolution is a handsome, saloon-y bi-level space, complete with multiple bars and a patio roof deck, specializing in Euro-influenced American cuisine and Neapolitan-style wood-fired pizzas. In a nod to its diner roots, the House is serving breakfast, lunch and dinner, opening at 8 a.m. daily. *200 Market St., 215-625-4566.*

The Peoples' Republic | The street food-friendly Garden Variety space in NoLibs, already home to La Copine and Dapper Dog, has a new tenant in burrito-rolling operation The Peoples' Republic. Joseph Bernstein's cart, which operates Thursday, Friday and Saturday at Second and Poplar, offers beef bulgogi, chicken curry and roast pork 'ritos. Get yours between 6:30 p.m. and 3 a.m. *Garden Variety, 900 N. Second St.*

Sweet Elizabeth's | Culinary Institute of America/Johnson & Wales grad Liz Paradiso is the accomplished baker behind Sweet Elizabeth's, a new dessert shop offering scratch-made cakes, cupcakes, cookies and all manner of other confections. Paradiso and her husband, Owen, source their raw ingredients locally, they're big on custom products for special occasions. Check them out this weekend, for example, when they'll offer bacon and beer cupcakes for Father's Day. *4409 Main St., 267-331-8949, sweetelizabethscakes.com.*

➤ **LITTLE VITTLES**

Mega-restaurateur **Danny Meyer**'s infinitely popular **Shake Shack**, which started in New York City and has since expanded to cities like Miami and D.C., will debut here at 20th and Sansom in the second half of 2012. ➤ **Chip Roman** and **Jason Cichonski**, whose **Mica** (8609 Germantown Ave.) is reviewed by Adam Erace on p. 41, have signed on to take over the former **Ansill** space at Third and Bainbridge. Cichonski will take the conceptual helm at this restaurant, which is up for a late fall opening.

Got A Tip? *Please send restaurant news to drew.lazor@citypaper.net or call 215-735-8444, ext. 218.*

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jonesin'

By Matt Jones

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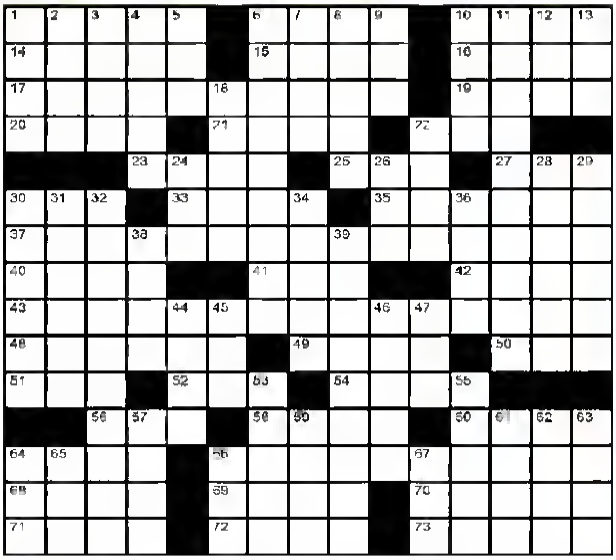
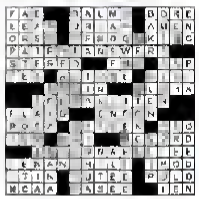


ACROSS

1 Enjoy the roller rink
6 Parade honoree
10 Blue drop?
14 1980s game with four big buttons
15 Neon sign word
16 Choir member
17 Paired up
18 ___ *First Class* (2011 movie)
20 Underlying theme of *Se7en*
21 Gp. with shelters
22 Shakespearean shout of deep prowl
23 Food with filling
26 Vince McMahon's short-lived sports league
27 They arrive before U
30 "___ Certified" (sticker at the mechanic's)
33 On-campus recruits
35 *Fritz the Cat* director Ralph
37 Mantra for self-motivated high achievers
40 "That's ___, and you know it"
41 ___-chi
42 ___ bag-ain
43 Spoke when it wasn't appropriate
46 Encourages
48 Game that spawned *The Urbz*, with "The"
50 Suffix for count or baron
51 "What d I tell ya?"
52 Danielle Steel's *Message from* ___
54 France, once
56 Greek consonants
58 Reynolds who plays *the Green Lantern*
60 They backed the now-defunct food guide pyramid
64 Word yelled at a moving bus
66 Defiant question sometimes followed by "Would you still... "
68 Gulf of Mexico contents
69 Boxing win
70 Tequila source
71 "Well shucks"
72 Big tabloid
73 Gaddafi's horse

DOWN

1 N.Y.-to-Paris jets until 2003
2 Fuzzy fruit
3 "Supermodified" DJ ___ Tobin
4 Completely shot
5 Kind of doc
6 Nobody wants to hold it
7 With a cast of thousands
8 Real estate company with a slash in its name
9 Hit song from *Achtung Baby*
10 Tony Danza sitcom
11 School supplies brand with a cow logo
12 ___ the cost
13 Jeremy of adult films
16 Frilly neckwear
22 Chuck D's Public Enemy cohort, for short
24 NPR reporter Shapiro
26 J. Edgar Hoover's gp.
28 Blacksmiths for horses, e.g.
29 They used to be the Oilers
30 Brightly-colored rocks
31 Food for livestock
32 Villainous scientist character shy
34 Polar name
36 Detainee
38 Frightened outbursts
39 Trial lawyer
44 Forever, it seems
45 Twisted sample
46 Muscat resident
47 Sch. whose mascot is Chief Osceola
53 Hand puppet in *South Park*
55 *Mario Kart* character
57 Provo's state
59 *Divine Secrets of the ___ Sisterhood* (2002 movie)
61 Ear cleaner
62 Monkees member Jones
63 Out on the ocean
64 Move like a hound's tail
65 "All Those Years ___" (George Harrison song)
66 Day planner divs.
67 T___ (cookware brand)



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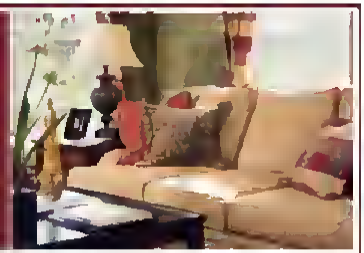

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Germantown rooms $40 $500/mo tel utils w/elec site 215-806 7078

Hunting Park, Logan, Oak Lane, N. Phila, W Phila, S Phila, NE Phila $175-$125/wk. Great locations, SSI ok, 215-668-4812

LaSalle Area with Cooking
$260 move in special 215 219 3411

N Phila Furn, Priv Ent $75 & up, SSI & Vet's welcome Anytime 215 763 5665

Oakdale fully furnished rooms
$110 $125/wk use of house 215 280 4675

ney 5972 N Norwood room for rent in house w/w d $50 wk $85 mo 516 527 0186

SW N. W Move-in Special $60-$115/wk
room sharing avail 55 ok (215)220-8877

SW Philadelphia Room for rent $250 move in share Pet 6 Sm 267 251 2749

W Phila 57th St lrg rms $100-$125/wk, ceiling fan cable/phone 215 771 0061

homes for rent

SOUTH PHILADELPHIA RENT

14xx S Marshall St 3 BR $850+ utils
SE ON 610 626 8480

SOUTHWEST PHILADELPHIA RENT

2217 S Felton St. 3Br/1BA 5795/mo utils extra. Front porch new yard Avail Immed 215 977 8770

51xx Rose St. 4 BR $800
newly renovated trans, Shalla 267 574 6591

5319 MALCOLM ST 3BR/2BH $800
HOUSE SECTION 8 ACCEPTED
484-547-8919

56xx Litchfield St 3 Br/1 ba $700+utils
14xx S 52nd St 3 br/1.5 ba $700+utils
60xx Cedarhurst 3 br/1.5 ba $700+utils
renovated neat transport 267 874 6591

64th & Elmwood 3 BR $750
Also Studio apt $395 Call (215)821 8858

64xx Dicks St lg 3 BR/1 BR $875+utils
EIK enclosed lrem porch & rear deck
"The Landlord That Cares"
Tasha 267 584 5960 Mark 610 764 3739

64xx Glenmore Ave 2BR $650+utils
w/w cpt w/d hkp sec 8 ok 610.202 9823

65xx S. Lamore 3Br/1ba $750+utils
$2250 move in, Mitch 215-365-4567

WEST PHILADELPHIA RENT

2xx N. 60th 3Br/1Ba $875
w/w carpet new remod large spaces list/last/sec large bsmt (215)760 6152

52xx Delancey 3BR/1BA
new paint new Sec 8 ok 267 265 7996

58th & Girard 3 BR/2 BR $1050+
newly renov finished basement porch yard Section 8 ok 610 649-9099

West & SW Phila 3BR $800-$875
1st floor no mail 1 mo sec 215 57

FERNBROOK/OVERBROOK PARK RENT

57xx Lansdowne 3 BR $1000
luxurious home central air marble floors granite kitchen w/d dech 267.387 0891

6620 Haddington Lane 3br $895
newly remodeled properties nm 215 740 4900

7xx N 65th St. modern 3 BR $1200
remodeled new BA 9 kitchen w/d garage credit check 484 532 7228 after 5pm

OVERBROOK PARK 3 BR $1050
Call 215-809 4119

NORTH PHILADELPHIA RENT

23xx N Gratz St 3br $675+util
Remodeled Call (267)581 0821

29th Susq Ave 2br $490
needs work section 8 ok 267 615 98

LOGAN RENT

1841 Widener Place 3BR/1.5BA $1200
Hardwood floors Garage Section 8 Ap proved 21

OLNEY RENT

97 Linton St 3br/1.5ba $950+utils
fully renovated close to shops/transport ne Sec 8 ok K&A 856

HUNTING PARK/NICETOWN RENT

5th & Hunting Park 3Br/1Ba Sec 8 OK
ma park house like new 267 69 755

KENSINGTON RENT

Ann H 5t 3br
section ner K&A 856

FRANKFORD RENT

3br & 4br houses
Sec 8 ok w/d hkp 215 632 5763

Oxford Circle 3BR/1BA $895 plus UM
955 Marcella St.
Fresh Semi all new 610 618-6916

NORTHEAST PHILADELPHIA RENT

Mayfair 41xx Gilham St 3Br/1ba $895/mo
Renovated house in nice Block Raw w/w in bedrooms hardwood floors in li/dr upgraded bathroom & kitchen Large fully semi finished basement with laundry hookups Close to schools and transporta

DELAWARE COUNTY RENT

14 KERN ST 2BR/1BA $800
2ND FIR DUPLEX SECTION 8 ACCEPTED
484 947-8919

64 MACDADE BLVD 3BR/1.5BA $850
HOUSE SECTION 8 ACCEPTED
484-947-8919

802 BENNINGTON ST 3BR/1BA $1,000
HOUSE SECTION 8 ACCEPTED
484 947-8919

Upper Darby 3Br/1ba Row $1000+utils
garage hookup Call (610)202 9292

Upper Darby 3BR $975/mo.
section 8 ok, close to trans 610 453 3590

Upper Darby 4br/2ba $1,000/mo
extended yard w/d hook up 484 27 19

MAIN LINE RENT

Villa Cynwyd 4Br/2.5ba $3300
charming neighborhood (336)549 1

MONTGOMERY COUNTY/ SUBURBAN RENT

Blue Bell 3Br/1.5ba twin s SL ept w/d basement Trpk ion 1724434 1069

Kulpsville 3Br/2.5ba twnhse $1350+util dan bsmt gar deck FP 610 564 9262

Pottstown PA 2649 Briana Dr
4 Br/2.5 Ba $2 800 484 257 7653 Sue

CAMDEN COUNTY NEW JERSEY RENT

27 Forrest Hills Dr. 4Br/3Ba $3,150
609-870-9138

Gloucester City 3 BR $950
freshly renovated Section 8 accepted
Call 856-627-9383

resorts/sale

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resorts/rent

SEASHORE/RESORT RENT

N Wildwood 3Br/2Ba condo $1600/wk sleeps 10 1 block to beach 9 bedroom with w/d off St. parking 2 cars dark C/A all amenities Call Jim 610-453-4026

N WILDWOOD 3BR Condo Available
7/9 7/16 8/20 th n Oct 267 679 2171

Ocean City sunny duplex w/parking, 2 units, 1 BR Season 9/15 $7000 1/2 season $3650 1 BR w/ loft Season $8000 1/2 season $4250 609 398 1348

5 tone Harbor 4br/2ba $1000-$1600
June 11th 18th & 25th 18561424 2319

Wildwood Crest 4 BR House $1500/wk
No Pets Close To Beach 877-207 2743

GARAGE STORAGE RENT

N 18th St, 33xx Jasper 10x15 ge for tools ms $90 a o 215 93 558

automotive

ACURA

RL 2002 $7950
Pearl m sec ond on 215 422 4560

AUDI

Audi S5 2009 $40,000
V8 coupe, manual 20K miles all available options 19" sparkle wheels like new
82 co ibl e ion s m

BMW

330a 2004 $13 500
40K mi, silver performance pkg exc cond 6 spd Manual pass 610 644 5013

330i 2006 $18,500
Exc Cond warr leased 610 793 2070

335i Coup 2007 space gray black leather, sport 26K miles mint cond auto heated seats moonroof 1 owner Carfax BMW serviced May 2011, $28,900 private to private trade in 527 900 1 7 645 5470

CORVETTE

Corvette Classic Coup/Convertible 1981
52K ca fully driven miles pearl pearl $11,950/bo 215 922 5342

Corvette Commemorative Ed. '04 $26k
famous blue 30K auto glass top 2 tone hhi int Base system garage kept serious only (609)518-1004 or (973)723-8858

CORVETTE Conv 1BR? $12 900 obo
Red 84 mi ex cond 856 227 881

JEEP

Liberty Sport 4WD 2003 $9600
extremely low mileage less than 42 500 miles leather Power 215 775 0047

LINCOLN

Towncar Sig. Series 2002 $6000 obo
V8 mint condition sunroof 215 459 0415

MERCEDES BENZ

560 SL 1986 $18,000
white navy interior 2 tops, 93k miles ex cellent condition 215 635 0790

PORSCHE

Carrera S 2008 $67,998
midnight blue/bahga 6 spd 5500 miles Bose black wheels NAV 484 368 4647

SCION

TC 2007 $8200
55,000 miles silver 215 888 3703

TOYOTA

AVALON XLS 1999 $5500
98k mi, good cond, (267)909 7822

Camry LE 2008 $18,500
35 000 miles, excellent condition runs & looks great Call 215-538 3923

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4 ex cond ion 215 432 4580

TRUCKS FOR SALE

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V6 4WD 125K hwy miles auto cond loaded must see! Service records available, bring your mechanic $10 580 obo live In 5 Jersey 215-901 9139 or 856 269-4140

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$16 500/obo 250hp 484 318 5041

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CHEVY CAMARO 1998 Convert $4500
auto, runs & speed 267 934 6963

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Ford Windstar LX 2001 $2250
Silver, loaded, 4.0L runs great 215-518-8408

HONDA ACCORD SE 1997 $3800
CD a/c sunroof, factory alloys, extra clean, good gas Call (267)269 5625

Honda Odyssey MiniVan 2002 $5000
blue, DVD, loaded Call 215 840-4860

Lincoln Towncar 1999 $4650
only 80k mi, 1 owner Call 215-840-4860

M 75U815H Galant ES 1996 $1250
4 dr, auto, loaded, 2.4L, 28 mpg 215 518 8808

Nissan Altima SL 2002 $4490
sunroof, leather, ac clean 215-432-4588

Nissan Maxima SE 1996 $2 695
169K new inside loaded nice 484 924 8795

Old Cutlass Ciera 1989 $995
auto 4 dr, clean, runs exc 215-620-9383

Olds Achieva S 1992 $1,250
4 cyl, auto, cold A/C, 93K, 215-620-9383

Toyota Corolla 2002 $6000
only 70k miles, auto, current inspection, clean, full power Call 215-813-0897

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